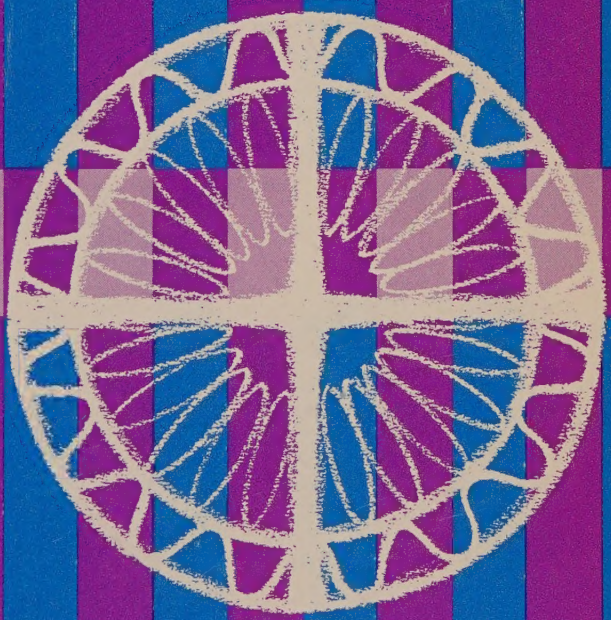
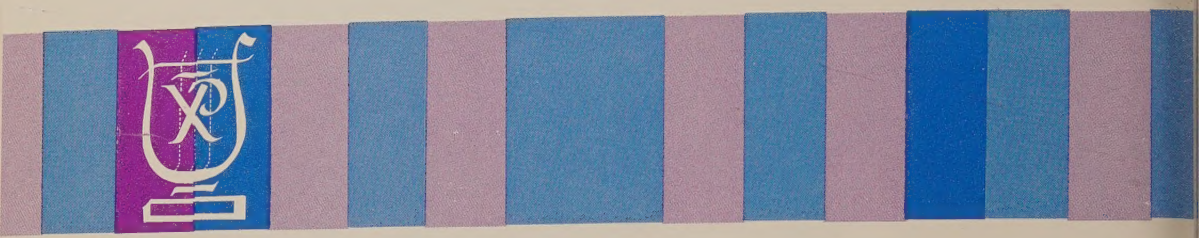
music ministry

MARCH 1960



MUSIC MINISTRY

VOL. I • NO. 6 • MARCH 1960



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FROM SKEPTIC TO CONVERT

RANDLE B. DEW

WAS it entertainment? Was it worship? Was it good? Was it bad? Did it say anything? Is there a place in the Church for this sort of thing? These were some of the questions raised by delegates to the National Convocation of Methodist Youth at Purdue University last summer about the jazz music used with *John Wesley's Order for Morning Prayer.*

This service was scheduled three times during the convocation as an optional service of worship at 6:30 a.m. The Loeb Theater seated one thousand people, and for each of the first two services, half of those who had gotten up early to attend were seated while others listened over loudspeakers in various parts of the building. On the third morning the service was moved to the Music Hall and 3,500 persons were present. I attended the first and third services.

One's personal preparation for any service of worship has much to do with his experience in it. Those who attend as curiosity seekers, skeptics, and opponents have largely predetermined their reactions. I was curious and I was skeptical about these services at Purdue, but I told myself that this was not entertainment and that somebody was really serious about using jazz in worship. I went to worship.

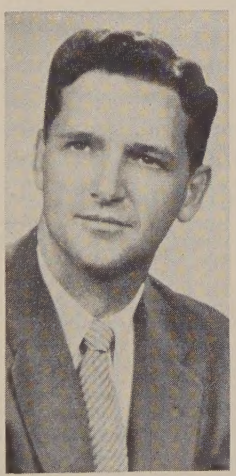
The prelude was jazz played by a combo composed of piano, saxophone, trumpet, bass, and drums. "This doesn't sound like church to me," I thought. It did nothing for me. Then I remembered the number of times I had not been moved by the traditional music of an organ in church. Preludes, for me, are often washouts.

The congregation sang the hymn, "Love Divine, All Loves Excelling," and for two verses only the piano accompanied the singing. This was traditional and comfortable. I responded in my usual way. The congregation then became silent as the combo played an arrangement of the hymn. Familiar sounds came through but some new ones were heard. There was a lift, a new force in the music; then the congregation joined the combo in singing a verse. I gave more of myself in singing this time. I think others did too. The hymn took on new power, deeper meaning, a different dimension. The phrase, "changed from glory into glory," came through to me in a different way. I felt it as I had never felt it before. It lifted my spirit. Good congregational singing inspires me, and this was a high moment.

Honestly, I'm a fair Pharisee and I sometimes have trouble seeing myself as a sinner. The service of confession with its background of jazz and special musical interludes left no doubt in my mind. I could feel confession as I had not felt it in a long time. It was a deep-down "soul-disturbing" feeling that made me see myself in my ugliness. I was shaken.

Now I felt that jazz was appropriate for confession, but how could it handle praise? In the litany of the service of the Word, the music, by volume and vigor, kept pace with (or led?) the verbalization. When the

(*Continued on page 12*)



Rev. Randle Dew, a staff member in the Department of General Church School Work of The General Board of Education of The Methodist Church, gives leadership in the organization of new church schools and works with leaders of Methodist Sunday Evening Fellowships. A native of Kentucky, Mr. Dew, his wife, and two sons are residents of Nashville, Tennessee.

Methodist Folk—Hymnody

by CATHARINE MORGAN

PART II

PSALMODY occupied the New England singing-schools, with their fa-sol-la-ing and their occasional daring ventures into the singing of hymns and the much-frowned-upon "fuguing tunes." Hymnody prospered among the many religious groups in the eastern portion of the colonies which boasted musicians who were seriously engaged in hymn composition: Johannes Kelpius, of the Hermits of the Wissahickon, Philadelphia (c. 1705); Conrad Beissel, of the Ephrata Cloister, Pennsylvania (c. 1746); Zinzendorf, of the Moravians at Bethlehem, Pennsylvania (c. 1800); and, of course, Lowell Mason, the pride of Boston and the maker of scores of dignified hymn tunes. Some of the hymns of English Methodism became immensely popular in the colonies, notably John Cennick's "Jesus, my all to Heaven is Gone."

Meanwhile, the spiritual song was blossoming into evangelical hymnody, largely under the impulse of Methodism. The Wesleyan "regular singing" was rivaled by the free style of the folk. The main impetus of this development was the preaching of the Methodist circuit rider. The American frontiersman of the eighteenth century knew a rugged and adventurous existence. His songs were of the same essence—quite inevitably. His way of life made him peculiarly receptive to the sort of religion preached by the circuit rider. Universalism, Unitarianism and John Calvin's "Infinite Will"—with which the theologians of the day were absorbed—were all closed books to the down-to-earth settler of the era. "The Methodists taught a plan of salvation large enough to save completely all who stood in need of it; plain enough for any one to find who looked for it; actually within the reach of anyone who sought it; and free for anyone who would take it," says Gilbert Chase in his book, *America's Music.*[1] In describing the conversion of John Wesley, Chase says, "This type of emotional reaction, this attitude toward conversion and salvation, and this basic imagery of sin and death, are the seeds out of which grew American folk-hymnody." In America, this trend was not failure to co-operate, as it was said to be in England, but the irresistible urge toward freedom in all things, including song.

The camp meeting was the frontier church, a type of worship introduced by a Presbyterian saddle minister. Soon adopted by the frontier Methodists, it spread with unbelievable rapidity, mainly because of the stirring singing of the new sort of popular hymnody. These "spiritual songs" were sung to tunes—many of which had their origins in frontier life—tunes that were contagious and effective. They must have been either familiar or simple and rhythmic enough to be easily learned by a frontier audience. They were evidently in use orally long before they were included in hymnbooks. Some few of the tunes were introduced to the frontier folk in secular music by such families of traveling singers as the famous Hutchinsons. Whatever their origin, the melodies are reported to have been "beautiful and stirring." The din at close hand was terrific—they evidently observed to the letter Rule Four of John Wesley!—but one hundred yards away it was beautiful, and at the distance of a half-mile, the sound was magnificent. There were no tuning forks. The men sang the melody, while the women adorned it by singing a subordinate part an octave higher. Some-

Dr. Morgan, musicologist, is visiting lecturer at the Philadelphia Conservatory of Music and at Rutgers University, Camden, New Jersey.

[1] McGraw-Hill. Reprinted by permission.

times the women were, unknowingly, soaring up around high C, with no thought of art or artistry, but with only an urgent compulsion to sweep the sinner into repentance and conversion. There were also dialogue songs between men and women, and in the first meeting-houses the men sat apart from the women.

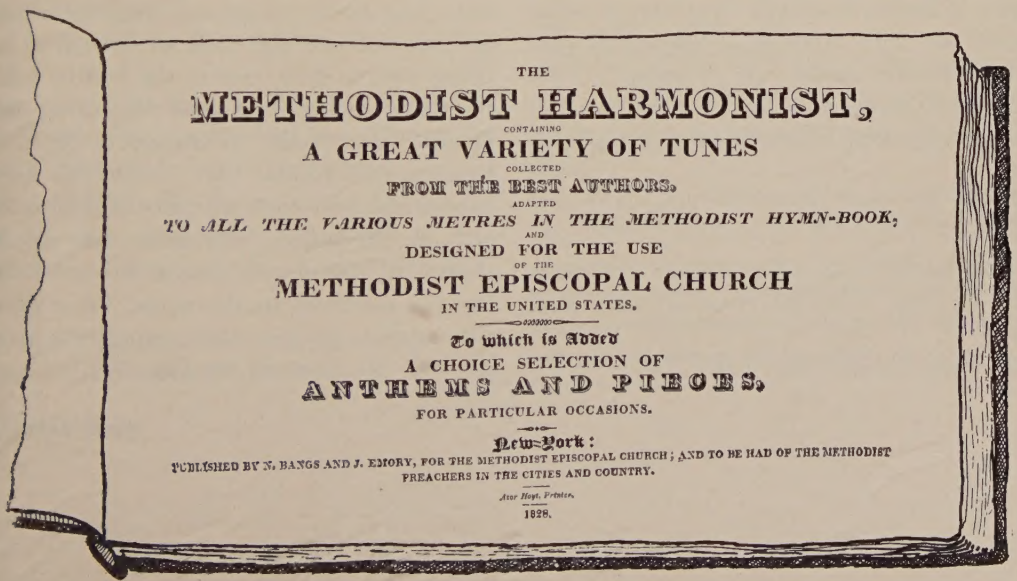
The practice of ornamentation was strong. Sometimes a refrain was added to a so-called Wesleyan hymn. There was the spiritual song which could be kept going almost indefinitely by simply changing one word of the refrain—a device popular in the Negro spiritual—each successive verse addressed to brothers, sisters, mourners, sinners, and so on. There was also embellishment of the melody itself. One known version of "Amazing Grace" must have taken a great deal of vocal virtuosity to perform adequately. Recordings of these tunes may be found in the Library of Congress in Washington.

Of course, extremists arose, placing the camp meeting in disrepute in many areas of opinion. The staid John Wesley would most certainly have viewed with horror the singing and dancing of the Shakers all through the nineteenth century. Their "jerks" and "dancing exercises" proved to be quite contagious. For example, John Gordon McCurry (1821-1866) is the avowed composer of the camp meeting song, "Few Days," which is highly syncopated and minstrel-like and was presumably an accompaniment to religious dancing exercises.

The camp meeting song, per se, became immensely popular (c. 1800), and Jeremiah Ingalls was the first to include a group of them in a hymnal, although "words only" editions already existed.

The camp meetings at first were attended by whites and Negroes alike. Many denominations besides Methodists were also present in large numbers—from which we may infer that the Methodist pioneer effort was a community one and not purely denominational. The Negro folk rivaled and often outdid the whites in singing. It is uncertain how long communal attendance lasted, but both Negro and white camp meetings used the same songs, and the Negroes lost no time in giving the "hot" treatment to the melodies, with hand clapping and foot stamping as an outlet of the inherent Negro sense of rhythm. Thus the Negro spiritual developed from the frontier religious song.

Musicologists are beginning to trace the absorption of the elements of evangelical folk-hymnody into American art music. The source of any great music may be traced eventually to the indigenous folk elements of its own milieu. Our universities are teaching the importance of Methodist folk-hymnody in courses for music majors. As Methodists we are too often unconcerned about our great heritage and its significant role in the founding of a purely American musical art.



THE

METHODIST HARMONIST,

CONTAINING

A GREAT VARIETY OF TUNES

COLLECTED

FROM THE BEST AUTHORS,

ADAPTED

TO ALL THE VARIOUS METRES IN THE METHODIST HYMN-BOOK,

AND

DESIGNED FOR THE USE

OF THE

METHODIST EPISCOPAL CHURCH

IN THE UNITED STATES.

To which is Added

A CHOICE SELECTION OF

ANTHEMS AND PIECES,

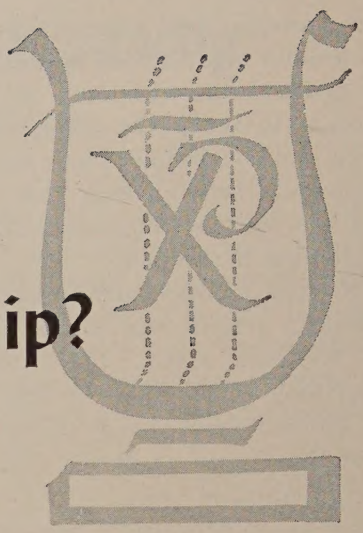
FOR PARTICULAR OCCASIONS.

New-York:

PUBLISHED BY N. BANGS AND J. EMORY, FOR THE METHODIST EPISCOPAL CHURCH; AND TO BE HAD OF THE METHODIST PREACHERS IN THE CITIES AND COUNTRY.

Ware Hoyt, Printer.

1826.



Music *versus* Worship?

by Robert A. Schilling

Part II

PERHAPS the most difficult questions concerning the use of music in worship are raised by the third of the three statements with which we are concerned: "Music in worship should never call attention to itself, but rather direct the worshiper's attention to God." This belief has led some purists in church music [1] to insist that music used in worship must be impersonal, undramatic, strange, unfamiliar, and evoke a sense of unreality and remoteness from the world in order not to draw attention to itself. Edward Dickinson, commenting on this point of view, says:

"Perhaps the chief difficulty in the way of a high artistic development of religious music is the opinion, which prevails widely among the most devout, that music when allied to worship must forego what seems the natural right of all art to produce pleasure as an end in itself. . . ." [2] The basic problem is the apparent conflict between primary worship interest and primary musical interest—in short, between religious experience and aesthetic experience. They are both ends in themselves, and the problem is how one can become a means to the other. Dwight Steere illustrates this difficulty as follows:

"There is a vast literature of sacred vocal music too brilliant, too complex, even too intrinsically interesting from a musical standpoint to be heard in the worship service. We can come to grips with this question at once by citing a well-known example: the Bach motet, 'All Breathing Life.' Its text is sacred, its theme praise of the Lord. The music is excellent from any critical standpoint, and gives wings to the words. Yet this work should not, in my opinion, be heard in the worship situation. The musically undeveloped listener will become lost in the polyphony, miss the words, perhaps admire the skill of the choir in being able to do it, but in the end be wishing that the choir had done something else. On the other hand, the musically educated listener will follow with relish the fugal exposition, note each entrance of, and reference to, the subject, and will make an appraisal of the choir's success in surmounting the obstacles of the work. Yet neither listener will get a *worship* experience from

(*Continued on page 27*)

Mr. Schilling is a graduate of Boston University and Union Theological Seminary, New York City.

[1] For example, Archibald T. Davison in his books *Church Music: Illusion and Reality* (Cambridge: Harvard University Press, 1952), and *Protestant Church Music in America* (Boston: E. C. Schirmer Music Company, 1933).

[2] *Music in the History of the Western Church* (New York: Charles Scribner's Sons, 1902), p. 394.

Training Opportunities for the Ministry of Music

by William C. Rice

THE ministry of music is not a new profession. However, the present attitude toward the professional church musician in many Protestant churches, and particularly in Methodism, is changing with such rapidity that to most ministers and congregations, he is something of a mystery. Educators are showing increasing interest in providing training for men and women who wish to serve the church with their musical abilities. Unfortunately, there is too little agreement among colleges, universities, and seminaries as to the kind of training demanded by this exciting profession.

Two opposing attitudes are reflected in the curricula of colleges that offer degrees in church music. Some require ninety semester-hours of music, much of it in performance, with the remaining thirty hours divided among so-called "liberal arts" courses. The "church" aspect of the training is held to a maximum of six hours of *church music* and/or *hymnology,* and perhaps one or two courses in religion. At the other extreme are colleges that restrict music credit to forty hours or less, with eighty or more hours divided among freshman rhetoric, literature, social science, and physical science.

The would-be church musician who has a great deal of musical skill and knowledge, but lacks training in areas related to understanding people and the Church, is quite likely to be seriously handicapped in the profession. His music may be quite excellent but completely unrelated to the program of the church. His goals are likely not to coincide with those of the pastor, the music committee, or the commission on education. It is this inability to understand the needs of the whole church that has caused many church musicians to fail as "ministers of music."

On the other hand, the musically inept churchman is equally unqualified. He may know the Bible, be well informed about the Church, and be able to work successfully with all kinds of people. But if he is a poor musician, he will inevitably have a weak music program.

Just what are some of the qualifications of a well-prepared minister of music?

He should be a sincere Christian.

He should be emotionally and socially mature.

He should be a well-trained musician, possessing a high level of natural ability. He should be a competent pianist or organist and/or an accomplished director with a thorough understanding of the human voice. He should be well acquainted with an extensive repertoire of music appropriate for the church. In other words, it is necessary that he be well above average in ability and training.

He must know and love the church. His training in worship, the Bible, Christian education, and perhaps the preaching ministry should be sufficiently extensive and intensive to enable him to develop a music program that will benefit the whole church.

The college freshman who has behind him several years of good musical training, especially in piano and general musicianship, can expect to prepare himself fairly well with four years of study in the areas mentioned above. Unfortunately, very few

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Dr. Rice is chairman of the Division of Fine Arts, Baker University, Baldwin, Kansas.

students are ready for their first year of college music. Even those who have had six years of band and/or orchestra are rarely well grounded in fundamentals. The same is often true of young pianists who proudly display the "Revolutionary Etude" but who cannot read or play properly a simple hymn.

In all probability the ultimate answer to this challenging problem is a five- to seven-year course of study leading to an advanced degree in church music. Such a plan may be idealistic and impractical for many young persons who expect to enter a profession after four years of study. It is necessary therefore that every effort be made to give them the best possible equipment in this limited time.

The following course of study was prepared by a committee and approved by the council of the National Fellowship of Methodist Musicians. It is assumed that students will have adequate basic training before they are accepted for such a curriculum.

A Bachelor's degree in the area of church music:

*MUSIC		70 hrs.
Basic Theory (Sight Singing, Ear Training, Harmony, Keyboard, Dictation)	(14)	
Advanced Theory (Counterpoint, Form and Analysis, Composition, Arranging, Improvisation, Modulation, Service Playing)	(12)	
Choral Technics (Conducting, Repertoire, Vocal Tecnics)	(8)	
Church Music (Hymnology, Methods and Materials in Church Music and Christian Education)	(10)	
History and Literature of Music	(6)	
**Applied Music	(20)	
a. organ and/or piano	(14)	
voice	(6)	
ensemble (no credit)	[4]	
b. voice	(14)	
piano and/or organ	(6)	
ensemble (no credit)	[4]	
*LIBERAL ARTS		31 hrs.
Freshman Rhetoric	(6)	
Speech, Dramatics, Literature, Language	(10)	
General Education (Humanities, Social Science, Physical Sciences)	(15)	
PROFESSIONAL EDUCATION		3 hrs.
General Psychology, Child Psychology, Adolescent Psychology, Guidance, Principles of Education		
RELIGION		20 hrs.
Christian Beliefs (Theology), Religious Education, Bible, Philosophy, Worship, Church Administration		
Total		124 hrs.

*In every area, hour requirements as stated are minimum requirements. It is assumed that graduating students will show high proficiency, especially in applied music.

** Credit in applied music is set up on the assumption that one semester hour of credit is given for each half-hour lesson and at least five hours of practice. For example, one lesson and five hours of practice per week, one hour of credit; two lessons and ten hours of practice per week, two hours credit. If other plans are followed, corresponding adjustments in the total hours required should be made.

Provision should be made for field study, with or without credit.

The committee is not at all satisfied with this program. It is easy to find weaknesses, and few people will be able to accept the requirements without reservations. For example, there should undoubtedly be more training in applied music. Two years of a foreign language are needed. Six hours should be devoted to Hymnology, with another four to six hours in Church Music. Methods and Materials in Christian Education cannot be covered in less than two courses. Why include physical sciences? (The church musician should know a great deal about acoustics.) One course in psychology is not enough. And so on.

It is not important that this particular course of study be followed. It is important, however, that some agreement be reached about the proper balance between the two aspects of the church musician's preparation. He cannot neglect one without harming the other. His ultimate success will depend upon his being an outstanding musician who is interested in people. His training should be sufficiently broad to bring

fe to his music and make his ministry a roductive one. For, in a very real sense, he church musician is an assistant pastor. The need for additional training in hurch music is being recognized by gradute schools and seminaries. The following urriculum is now in effect at one Methodst school. While not perfect, it represents big step forward in the thinking of eduators, ministers, and musicians.

MASTER OF SACRED MUSIC DEGREE

Prerequisite: Bachelor of Music Degree or equivalent

FIRST YEAR

FIRST SEMESTER	SEM. HRS.
Major Applied (voice or organ—senior level)	2
Minor Applied (voice or organ—sophomore level)	1
The Gospel in the New Testament	4
Christianity and the Arts	2
Music Literature (graduate level)	3
Choral Arranging (graduate level)	2
Advanced Choral Conducting	2
Ensemble	0
	16

SECOND SEMESTER	SEM. HRS.
Major Applied (voice or organ)	2
Minor Applied (voice or organ)	1
Development of the Christian Message	4
Christian Nurture	3
Hymnology	2
Vocal and Choral Technics	2
Advanced Instrumental Conducting	2
Ensemble	0
	16

SECOND YEAR

FIRST SEMESTER	SEM. HRS.
Major Applied (voice or organ)	2
Minor Applied (voice or organ)	1
Christian Worship	4
Sacred Choral Literature	2
Graded Choir Technics and Materials	2
Music Theory Seminar	3
Elective	2
Ensemble	0
	16

(Continued on page 12)

Think on These Things

by Kenneth M. Plummer

"Let the word of Christ dwell in you richly, as you teach and admonish one another in all wisdom, and as you sing psalms and hymns and spiritual songs with thankfulness in your hearts to God. And whatever you do, in word or deed, do everything in the name of the Lord Jesus, giving thanks to God the Father through him."
(Colossians 3:16, 17)

Music is a rigorous taskmaster. The professional musician knows that there is no easy way to competence in his field. Success in his art requires serious hard work and dogged determination. When one listens to him perform, one never ceases to be amazed at the self-discipline and concentration he exhibits.

Most church choirs are composed of non-professional musicians. They are dependent upon the voluntary services of those who enjoy singing and for whom music is an avocation rather than a vocation. The experience of worship is immeasurably poor without the ministry they alone can render. If one is a member of such a choir by his own voluntary choice, he ought to be serious about his intention. Regularity and punctuality at rehearsals and services should be *musts* for the conscientious choir member. One may be a volunteer, and music may be only an avocation, but to serve God and the Church through the ministry of music demands the self-discipline and seriousness of the professional musician.

Prayer: *Our Father, give us the grace to serve thee with gladness of heart and earnestness of purpose.* Amen.

Dr. Plummer is professor of Religion at West Virginia Wesleyan College, Buckhannon, West Virginia.

BUYING A NEW ORGAN?

WHEN a new sanctuary is to be built or an old instrument dies, the time has arrived to present a case for the king of instruments, the pipe organ. By listening to organ installations in other churches and by talking to organ builders and organists, the pastor and other persons in positions of leadership may become aware of the contributions a fine pipe organ can make to a worship service.

To assure the success of any installation, the organ builder must plan with the architect from the beginning. Aurally (which tragically too many architects do not consider in their planning) and visually the organ is an integral part of the sanctuary and should be incorporated in the basic design of the building.

Since all better pipe organs are custom built and production schedules are lengthy, early planning for the organ is essential to insure installation by the completion date of the sanctuary. Most organ builders require from twelve to twenty-four months to complete an instrument.

Therefore, in the early planning stages for a new sanctuary, the music committee, worship commission, or other informed persons should recommend to the official board that a special committee be appointed to investigate the needs and to recommend a specific organ builder.[1]

Unless your organist is thoroughly acquainted with tonal design, the committee should secure the services of an organ consultant who understands the principles of organ design and who is well acquainted with the recent works of many builders. He is in a position to help the church choose the best organ for its needs, and his advice may save the church both concern and money.

Several builders should be consulted. Even though the committee, consultant, and organist have definite ideas about what they desire, each builder's suggestions should be considered.

The size of an organ does not affect its quality. One of America's leading builders writes in a recent issue of *The Diapason,* "a dozen stops can make more genuine music than ten dozen." [2]

It is most important that the builder be chosen at this time (even if installation must be delayed due to finances) in order to assure proper planning for space requirements of the instrument. Otherwise, serious, if not insurmountable, difficulties might be encountered. Although the space for blower room and conduits usually conforms among builders, the actual space for and placement of wind-chests and pipes may vary considerably.

The number of sales or his eagerness to sell is definitely not an indication of a builder's qualifications as a craftsman. Neither is a comparison of number of ranks or pipes between builders valid. Prices vary as in any merchandise. Sometimes a superior organ may be bought for less because a builder is eager to have his product represented in a certain area. High price is no indication of quality, although it may be when dealing with an honest man.

The most important thing to consider when making decisions on the organ is ACOUSTICS! William Sumner has

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Mr. Jordan is minister of music, Andrew Price Memorial Methodist Church, Nashville, Tennessee.

[1] A short booklet to "pass on to bewildered committees observations that may help guide their planning" may be obtained by writing to Charles W. McManis Company, Tenth and Garfield, Kansas City 4, Kansas.

[2] Charles W. McManis: "Builder's 2-manual Designs Stress Tone and Mechanism," *The Diapason,* Sept. 1959.

by Terrell F. Jordan

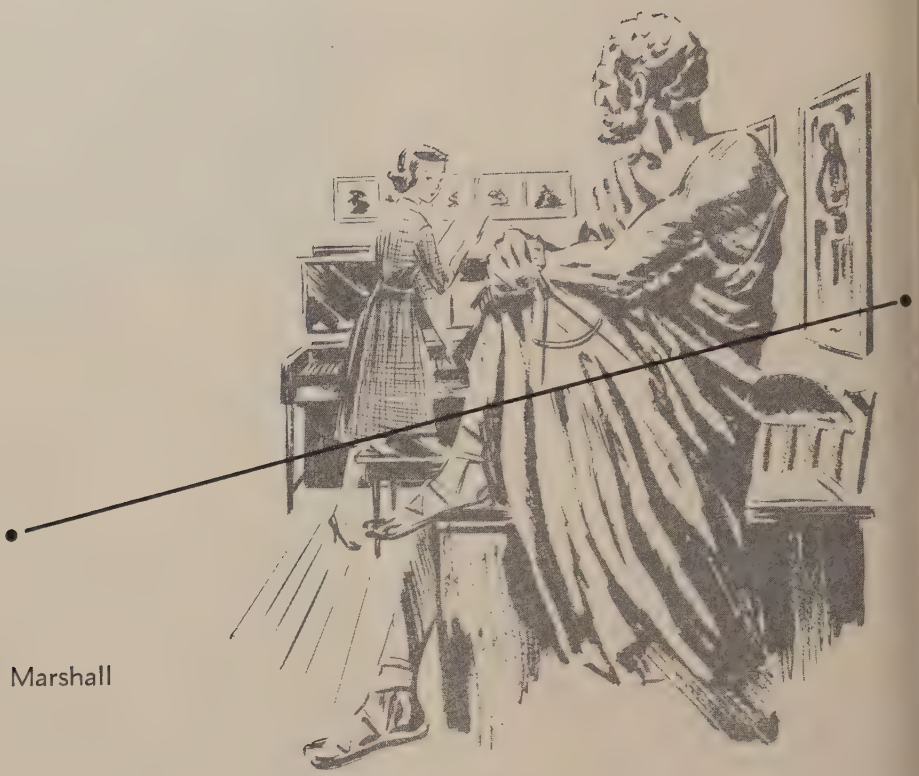
written, "It is a well-known fact that an organ of indifferent quality will sound tolerable or even well in a resonant building, and that even a fine instrument will sound unimpressive and dull in unsuitable surroundings."[3] In his monumental work *The Organ in Church Design*, Joseph Blanton writes: "The current extensive and indiscriminate use of sound-absorbing materials in churches is one of the most deplorable developments in contemporary church practice. It is a common experience today for a church group to spend several thousand dollars for sound-absorbing materials which render the interior of their new church acoustically dead. This in turn calls for the spending of hundreds of dollars more for an amplifying system to enable the congregation to hear the preacher and many more thousands of dollars for additional ranks of pipes for the organ which would be wholly unnecessary if they had not spent the money for the acoustical materials in the first place. This is a vicious sequence of expenditures which ends up with the church having put out a lot of extra money for an inferior result; in some cases of very large projects these ill-advised expenditures reach prodigious sums.

"If the architect is informed and conscientious, he will warn his clients against being led into such pitfalls. One cannot expect the salesmen of sound-absorbing materials or amplifying systems to discourage these practices, and unfortunately there are some organ builders who condone it; after all, it can be a temptation to

(*Continued on page 14*)

[3] William Leslie Sumner: *The Organ* (London: Macdonald & Co., Ltd. and New York: Philosophical Library, Inc. 1952.) p. 239.

At right: Installation of the Holtkamp organ in the Chapel at Hollins College, Virginia. Photo courtesy of Mr. Walter Holtkamp.



by Jane M. Marshall

I WAS in the choir room last Tuesday reading through some anthem catalogs, when suddenly out of nowhere there appeared this—well—character. He was dressed in long gown and sandals and was carrying a compass. I could have sworn an illustration out of an ancient history textbook had come to life right there in Dinkley Heights Methodist Church. Honest, I looked up from a medium-easy SATB setting of *Worchestershire Old* (22 cents) I was humming through and there he was, perched on the corner of my desk.

"Any luck?" he asked pleasantly.

"Who are you?" was all I could say.

He didn't seem to notice the discourtesy. "Name's Euclid," he said. "Remember me?"

It took a spasm of severe mental effort and a glance at the compass, but my memory finally came through weakly. "Euclid," I muttered. "Geometry. *A straight line is the shortest distance between two points.*"

Obviously this party was in the wrong office. I nodded toward the hallway. "The Building Committee meets in the minister's study. Over there."

He made no move to go but clasped his hands around his knees and gazed at the Christian Year posters on the wall. It was plain he intended to stay put. "Hear you have a problem or two," he said casually.

Problem? A misplaced page from the world's first geometry book barges into a Methodist choir room, clearly 2000 years off his course, and starts butting into musical problems. I wondered which one or two out of a possible fifty plaguing me at the moment he had in mind. "So?" I growled.

"You needn't climb onto the defensive," he grinned. "I'm not after your job. Wouldn't have it, in fact. I just thought you might like a little friendly counsel from outside the field."

This should be good. "Well?"

"You choir directors all complain about the same things," he continued, "but your complaints are so disorganized you couldn't recognize a logical solution if it walked in the door. Typical musicians!" he added, *sotto voce*.

"And you suggest?"

"That you try defining some of your problems more clearly—say in mathematical terms."

"Oh, no." I might have guessed.

"Precisely. Remember how you were taught state geometry problems back in high school? With all you knew under 'Given,' and all you wanted to know under 'To Find'?"

"That's about all I do remember."

"All right. Now look here. Take your number one musical problem in this church and state it this way:

"Given: a typical congregation, not hymn-wise, barely even hymn-conscious in spirit, still in the early paperback songbook period. To find: ways to increase this congregation's enjoyment and appreciation of good hymns, OLD AND NEW. Right?"

"Right," I stammered, momentarily stunned by his insight.

"Number two problem. Given: one, *The Methodist Hymnal;* two, a volunteer choir of fifteen or twenty voices; three, a modest music budget. To Find: suitable anthem material—"

"Hymns as anthems," I croaked, half to myself. "Use hymns as anthems, the hymnal as an anthem book." My mind spun. "Introduce new hymns first as anthems, enhance old ones by rearranging them—as anthems. Save money on octavo music—" My voice trailed off as I sat up with a jerk. "I never thought of it this way."

"Naturally. You never defined your problems in clear, mathematical terms before," he said cheerily. "It's as plain as the nose on your face that you have two big needs here: a need for greater hymn appreciation and a need for anthem material. The shortest distance between those two needs—"

"—is *The Methodist Hymnal,*" I said, staring at the one on my desk as if I'd never seen it before. It suddenly loomed as an answer to two of my biggest worries. What I needed now was his formula for rearranging the hymns. "Tell me how," I said, as I grabbed for my notepad and pencil. "Tell me how to make the hymns into anthems."

But he had slipped off the desk and was sauntering toward the door. "You're the musician," he grinned, and was gone.

***

Now, like I say, this all happened just last week, so I'm still a bit shaken. And I can't make a full report yet on the far-reaching results, if any, of the old pagan's visit. But it would appear he had a point; for I've gone through the hymnal and found no end of anthem possibilities. I've even begun experimenting with simple rearrangements of a few hymns we hope to try as anthems along with our regular octavo music (which we shall continue to order, of course, as our budget will allow). For one, I wrote a reharmonization of the accompaniment to be used when the choir is singing a stanza in unison; for another, some interludes to play between stanzas. But all the hymns I checked as anthem possibilities the choir can sing from the hymnal, using some stanzas in unison, some unaccompanied, some antiphonally or as a canon. You can see how the hymnal used in this way might become a veritable treasure-house of anthem material. In succeeding issues of MUSIC MINISTRY I'll tell you about these in detail, and the editors say they will reprint some of the reharmonizations, descants, and interludes so that you can use them —or take off from them—if you like.

Meanwhile, we're rehearsing *Tallis' Canon* (No. 74) to sing soon at Dinkley Heights. It will be our first try at using *The Methodist Hymnal* as an anthem book, or, as the old Greek party says, using it as the shortest distance between our two needs. We're singing the hymn simply, like this:

Introduction: last eight chords.
Stanza 1: men sing melody in unison.
Stanza 2: canon; men first in unison; ladies follow in unison, one full measure behind.
Stanza 3: SATB, unaccompanied if possible; very sustained.
Interlude: same as introduction.
Stanza 4: all, in unison; accompanist play tenor part on solo manual, beginning on last count of first full measure.

Sing the last note of each stanza as a dotted half.

If you're lucky enough to have a good cellist or horn player in your church, you might try using him on the canon in one or two stanzas.

Or, how about a recorder?

See, I'm getting carried away.

Hymnals ready?

Breathe deep . . .

Sing!

CAUTION: Most of the tunes in *The Methodist Hymnal* are in public domain and may be freely used as anthems as suggested in this article. A few are copyright, as indicated by footnotes, and under the U.S. copyright law may not be arranged or adapted without permission of the owner.

MARCH

Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers and composers.

Mar. 2, 1811: J. S. B. Monsell, English clergyman and hymn writer, b. Londonderry, Ireland.

SUNDAY, March 6: LENT I

HYMNS: 2 "Come, Thou Almighty King" • 120 "We May Not Climb the Heavenly Steeps."

ANTHEMS: Snow: "Out of the Deep," M-ZQ (Jan. MUSIC SUPPLEMENT) • Lotti: "Surely He Hath Borne Our Griefs," M-ZM 1171 (easy).

ORGAN: Zachau: "From Depth of Woe" (from *80 Chorale Preludes*), YI-4448 (medium).

Mar. 10, 1892: Arthur Honegger, composer, b. Le Harve, France.

Mar. 12, 1607: Paul Gerhardt, noted German hymnist, b. Gräfenhainichen, Saxony.

SUNDAY, March 13: LENT II

HYMNS: 121 "O Son of Man" • 419 "Jesus, United by Thy Grace."

ANTHEMS: Warner: "O Taste and See," M-YF (Jan. MUSIC SUPPLEMENT) • Purcell: "Thou Knowest, Lord," ZL-4 (medium).

ORGAN: Couperin: "Fugue on the 'Kyrie'" (from *Historical Organ Recitals*, Vol. I), M-ZE (medium).

SUNDAY, March 20: LENT III

HYMNS: 62 "Lord of All Being" • 116 "How Beauteous Were the Marks Divine."

ANTHEMS: Christiansen: "Lamb of God," M-ZU (Jan. MUSIC SUPPLEMENT) • Kitson: "Jesu, Grant Me This, I Pray," ZT-57 (difficult).

ORGAN: Brahms: "Herzliebster Jesu" (from *Eleven Chorale Preludes*), ZC-260 (medium).

Mar. 21, 1685: Johann Sebastian Bach b. Eisenach, Germany.

Mar. 31, 1732: Franz Joseph Haydn b. Rohrau, Austria.

Training Opportunities for the Ministry of Music

(Continued from page 7)

SECOND SEMESTER	SEM. HRS.
Recital or thesis	2
Minor Applied (voice or organ)	1
Composition Seminar	2
Contemporary Christian Thought	3
Sacred Vocal Solo Literature (voice major)	2
or	
Organ Literature (organ major)	2
Improvisation and Service Playing (organ major)	(2)
Church Music and Administration and Field Service	2
Electives	(2)-4
Ensemble	0
	16

From Skeptic to Convert

(Continued from page 1)

minister said, "Praise ye the Lord," the congregation responded lustily, "The Lord's name be praised." This was as near to shouting by a group of Methodists as I had witnessed in a long while. I had joined in; I felt like shouting.

These were high points, deep emotional experiences for me in the worship service. The service "spoke" to me; it was worship; I felt God's presence; I experienced confession and praise; I felt adoration and thanksgiving. I'm glad it happened to me. I don't expect everyone to feel like I do, but if this form of worship can speak to me and my needs, it probably speaks to others.

The traditional or classic church music speaks to me also and to most of us. Jazz will probably not replace it. For those "moderns" who can respond only to the "modern" sound, the church will be wise to use this form of communication to speak the truth of God to them. Those of us who have some "bi-focal" hearing should encourage the use of jazz in worship in those places where it helps carry the truth of God to those who hear.

A Hymn of the Triumphal Entry

"O Thou Eternal Christ of God" by Calvin W. Laufer
tune: "Percival-Smith" The Methodist Hymnal No. 130

by Philip S. Watters

If we had nothing from the pen of Calvin W. Laufer but the first two lines of his Palm Sunday hymn, it would be enough to command our admiration and to make us eager to have more from his mind and heart. For in these twelve words the true majesty of the triumphal entry of our Lord into Jerusalem is revealed. Every minister who would preach upon this theme should ponder these lines.

Many speakers simply point to this as a joyous occasion in the life of Jesus and call upon his followers today to join in the shouts of praise. Others piously take all the joy out of it and bear down upon the impending tragedy of the cross. Still others find the real triumph in the invincible spirit of Jesus; who, knowing well the peril, had nevertheless set his face to go to Jerusalem and had come boldly to his goal.

But the author of this hymn centers our immediate attention upon the divine nature of the one who is riding into the city and finds here God's own declaration concerning the person of his Son and the dramatic symbol of the everlasting victory of the eternal Christ. This hymn is a declaration of allegiance as well as an affirmation of faith.

"O Thou Eternal Christ of God
Ride on! Ride on! Ride on!"

Here rides no mere man with whom we share a brief moment of joyous adulation; nor a hero at whose courage we marvel; but the Eternal Christ of God, to whose undying victory we commit our worshiping spirits. The Triumph has begun. The mighty host of the redeemed is already marching behind his banners. He will reign in love.

The second stanza presents our Lord as the Saviour of all mankind. How different is this from the conception of those who would hail him as King of the Jews! This is the suffering servant of God; and as we see him ride to meet his bitter foes, we are challenged to go with him upon his *Via Dolorosa*. We would stay at his side, whether it be to defend the old ways or to engage in some new and bold adventure.

The third stanza presents our Lord's shining hope—his vision of a world emancipated by his grace from oppression and cruelty. We seem to hear already the bells which herald, in his victory, the end of political, judicial, and economic enslavement.

In the final stanza the anguish is forgotten as we behold our Lord's majesty. We hail him with titles of his own assuming, as the Life and the Light. He rides to the sure and final triumph of love throughout all the world. The last lines of the hymn summarize the four stanzas in their climax:

"O Christ, Redeemer, Brother, Friend,
Ride on! Ride on! Ride on!"

The majestic tune, also by Dr. Laufer, is not difficult to sing. Marked to be sung in unison, it has sweeping dignity and power.

A Presbyterian minister with intense interests in music and Christian education, Dr. Laufer graduated from Union Theological Seminary, served two pastorates, then devoted his life to the general boards of his church. He assisted in editing both the Presbyterian hymnal (1933) and its handbook. He died in 1938.

Dr. Watters is minister of the Washington Square Methodist Church, New York City.

Buying a New Organ?

(*Continued from page 9*)

sell a $50,000-organ when a $25,000-organ would have sounded better in a live interior. Some organ builders, however, use their influence to prevent the sound-deadening of churches." [4]

To quote McManis again, "It is normal for a congregation to want to make their new place of worship at least as elegant as the homes from which they come. Hence, it is normal that they should want to install wall-to-wall carpet there, just as they have at home. The problem arises from the fact that home and church serve two different functions. Home is (or should be, perhaps) a place of quiet retreat from rubbing elbows with the world. Church, while it also provides a chance to draw apart from at least a part of the world, is basically a gathering of Christians to praise God together. Anything that interferes with their 'togetherness' or makes their songs of praise any less joyous is a deterrent to the worship of God . . . Since we all are more affected by the acoustics of a building than anyone ever suspects, we must in every way possible prevent spoiling the acoustical properties of a building just for the sake of the more obvious 'eye-appeal.' . . . There is nothing quite so disheartening to a singer, or a group of singers, as to sing in a 'dead' auditorium that defies them to 'make a joyful noise!' "

From the building plans an acoustical engineer can figure "cycles per second" and "reverberation," and an informed consultant and organist will know how to interpret these figures in terms of the size organ which should be purchased. Also, the organ builder will find the figures helpful in determining scales (sizes) of pipes and voicing technics.

Seldom can a committee discuss tonal design intelligently. This should be left to the persons trained in these matters and in whom the committee trusts. Naturally, the particular organist, consultant, and organ builder will determine the actual tonal design of the instrument.

The builder should have the final voice in determining whether pipes from an older instrument might be incorporated in the new one, for the ultimate success of the instrument rests in his hands.

Plan early and thoroughly! Seek a consultant's help if necessary! Choose your builder carefully! Trust him implicitly!

[4] Venture Press (1957), page 111.

Notes on the Supplement

NOW WINTER FADES FROM SIGHT is an ideal SAB anthem for Easter or spring. The straightforward, chorale style of the vocal parts is enhanced by the florid but not difficult accompaniment. Chorus parts should be rehearsed without accompaniment to achieve a cohesive sonority with special attention being paid to balance and blend. If played at the organ, the accompaniment should be carefully registrated so that it sparkles without undue thickness. Use predominantly four- and two-foot tone for the manual parts.

SING, JOYOUS CHRISTIANS is an easy SATB anthem for Easter or Ascension. A special effort should be made to sing this *a cappella*. If accompaniment must be used, it should be light and unobtrusive.

NOW GLAD OF HEART, based on a sixteenth century carol text, is an easy anthem with variety of pace and mood. It can be sung effectively by a choir of almost any size. Dr. Richard Peek is minister of music at Covenant Presbyterian Church, Charlotte, N. C.

CLAP YOUR HANDS by John Diercks is a most exciting anthem in contemporary style. Much unison singing requires careful preparation and intensive concentration on rhythm and diction. Be sure to capitalize on the rhythmic enthusiasm written into the score, observing rests as exactly as note values. This general anthem of praise should find wide usage among better choirs. Your congregation won't sleep through this one!

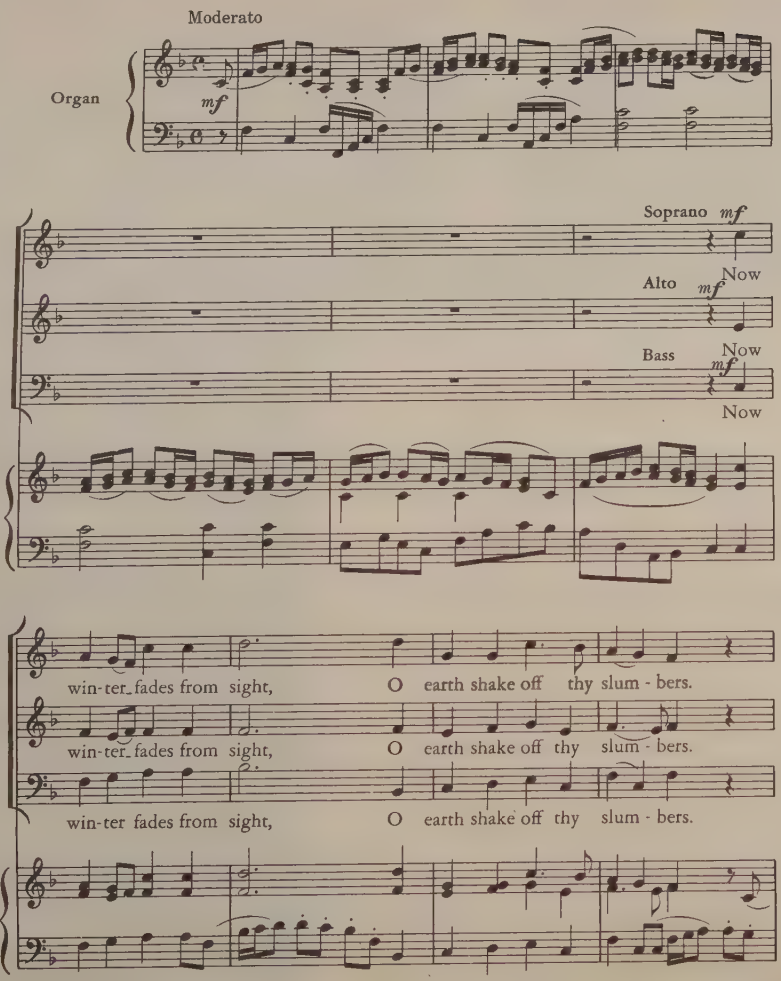
music ministry

supplement

NOW WINTER FADES FROM SIGHT	*Bach-Whitford*
SING, JOYOUS CHRISTIANS	*Lotti-Buszin*
NOW GLAD OF HEART	*Richard Peek*
CLAP YOUR HANDS!	*John Diercks*

Now Winter Fades From Sight

NINA BUCKINGHAM (S. A. B.) J. S. BACH
Arr. by Homer Whitford


Moderato
Organ
mf
Soprano mf
Now
Alto mf
Now
Bass mf
Now
win-ter fades from sight, O earth shake off thy slum - bers.
win-ter fades from sight, O earth shake off thy slum - bers.
win-ter fades from sight, O earth shake off thy slum - bers.

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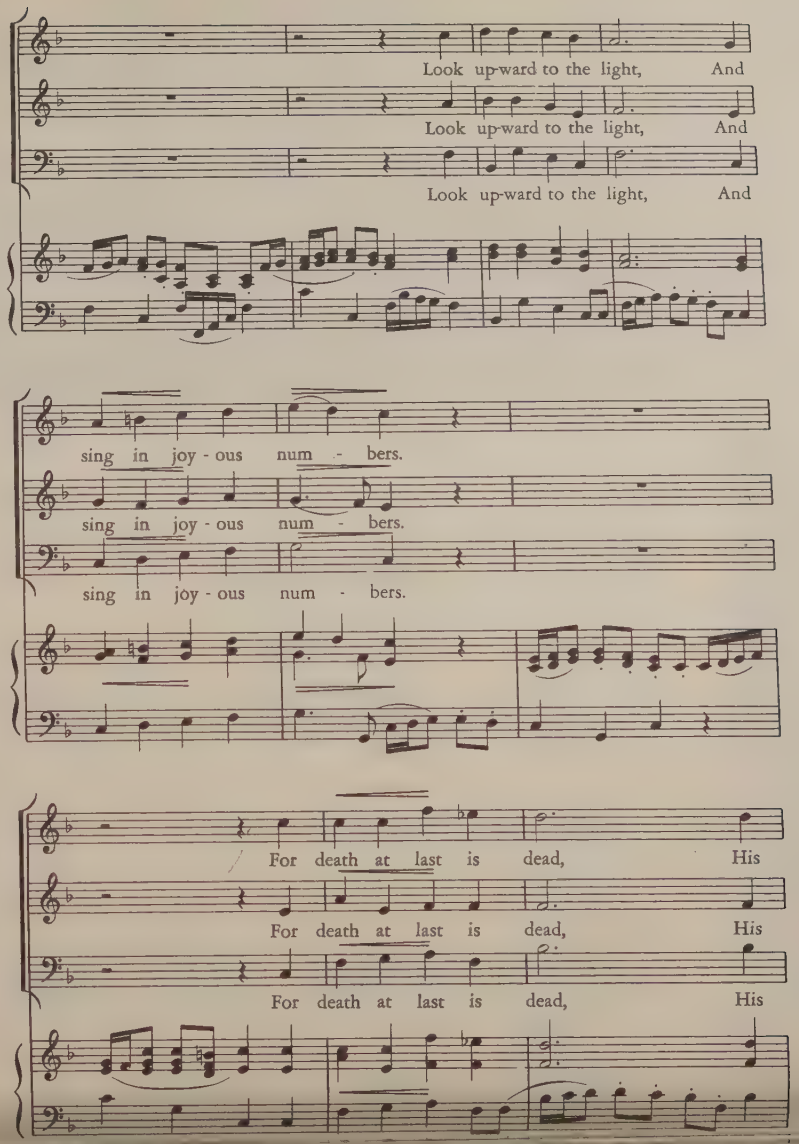
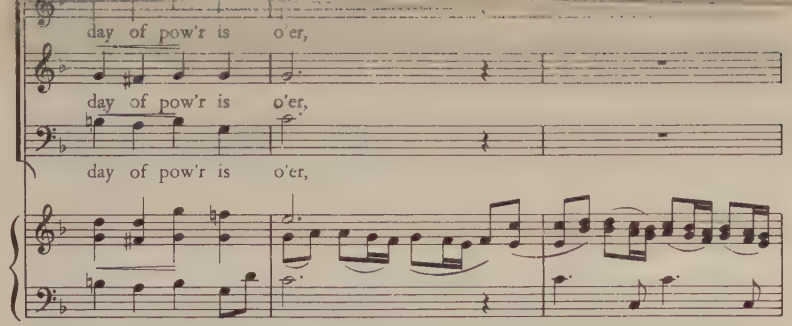
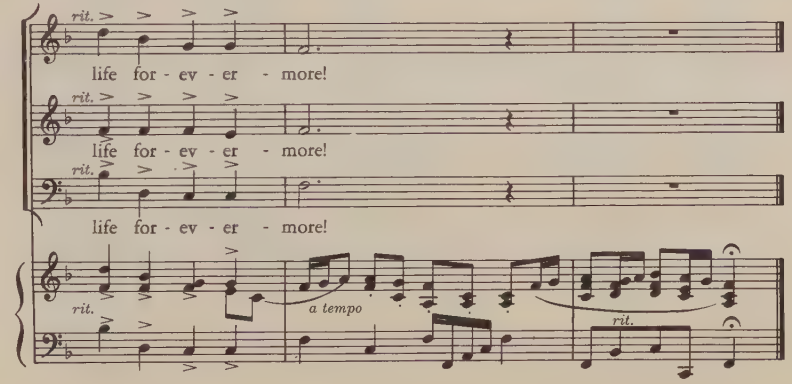
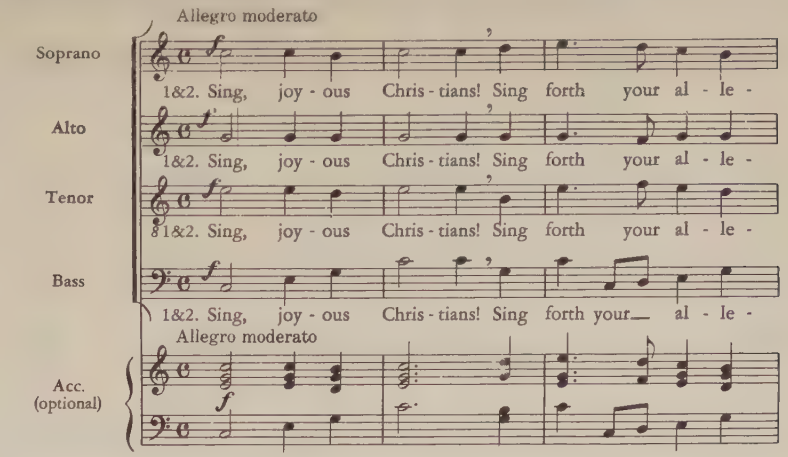

Look up-ward to the light, And
Look up-ward to the light, And
Look up-ward to the light, And
sing in joy - ous num - bers.
sing in joy - ous num - bers.
sing in joy - ous num - bers.
For death at last is dead, His
For death at last is dead, His
For death at last is dead, His





Text prepared by W.E.B.

ANTONIO LOTTI, 1665-1740
Edited by Walter. E. Buszin


Allegro moderato
Soprano
1&2. Sing, joy - ous Chris - tians! Sing forth your al - le -
Alto
1&2. Sing, joy - ous Chris - tians! Sing forth your al - le -
Tenor
1&2. Sing, joy - ous Chris - tians! Sing forth your al - le -
Bass
1&2. Sing, joy - ous Chris - tians! Sing forth your al - le -
Allegro moderato
Acc. (optional)

lu - ias, Sing forth your al - le - lu - ias! 1. Christ, our Re-
*2. Christ is as -
lu - ias, Sing forth your al - le - lu - ias! 1. Christ, our Re-
2. Christ is as -
lu - ias, Sing forth your al - le - lu - ias! 1. Christ, our Re-
2. Christ is as -
lu - ias, Sing forth your al - le - lu - ias! 1. Christ, our Re-
2. Christ is as -

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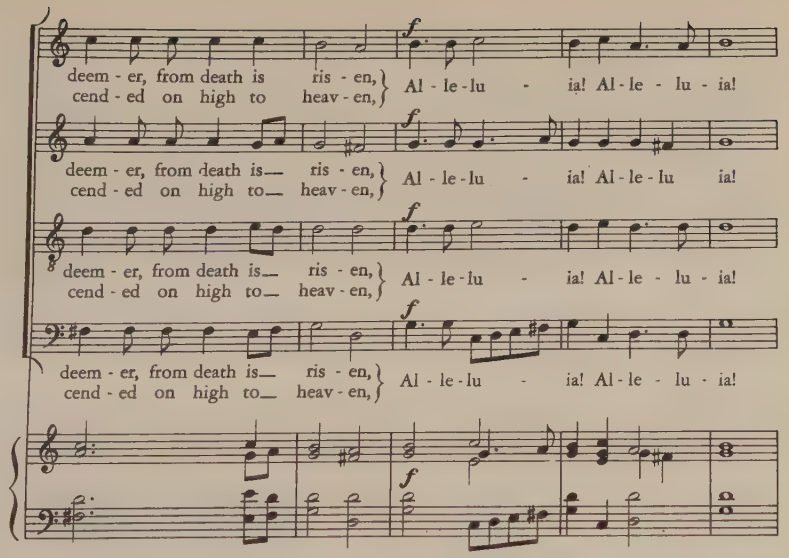
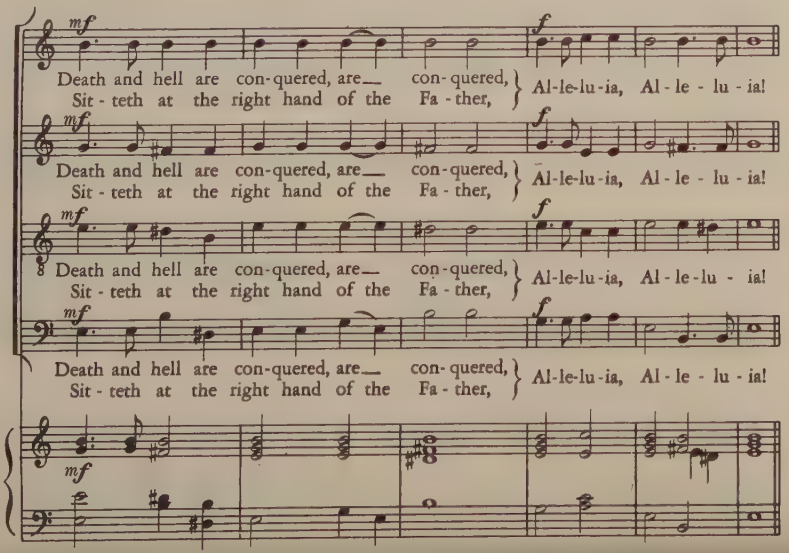
*Stanza 2 is for Ascension or general use. Both stanzas may be used in an Ascension Day Service.


deem - er, from death is ris - en,
cend - ed on high to heav - en,
Al - le - lu - ia! Al - le - lu - ia!
deem - er, from death is— ris - en,
cend - ed on high to— heav - en,
Al - le - lu - ia! Al - le - lu ia!
deem - er, from death is— ris - en,
cend - ed on high to— heav - en,
Al - le - lu - ia! Al - le - lu - ia!
deem - er, from death is— ris - en,
cend - ed on high to— heav - en,
Al - le - lu - ia! Al - le - lu - ia!

Più lento, ma non troppo
Christ, have mer - cy, have mer - cy, have
Christ, have mer - cy, have mer - cy, have
Christ, have mer - cy, have mer - cy, mer - cy,
Christ, have mer - cy, have mer - cy, Christ, have
Più lento, ma non troppo


Death and hell are con-quered, are— con-quered,
Sit - teth at the right hand of the Fa - ther,
Al-le-lu-ia, Al - le - lu - ia!
Death and hell are con-quered, are— con-quered,
Sit - teth at the right hand of the Fa - ther,
Al-le-lu-ia, Al - le - lu - ia!
Death and hell are con-quered, are— con-quered,
Sit - teth at the right hand of the Fa - ther,
Al-le-lu-ia, Al-le-lu - ia!
Death and hell are con-quered, are— con-quered,
Sit - teth at the right hand of the Fa - ther,
Al-le-lu-ia, Al - le - lu - ia!

Tempo primo
mer - cy! Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia!
mer - cy! Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia!
mer - cy! Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia!
mer - cy! Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia!
Tempò primo

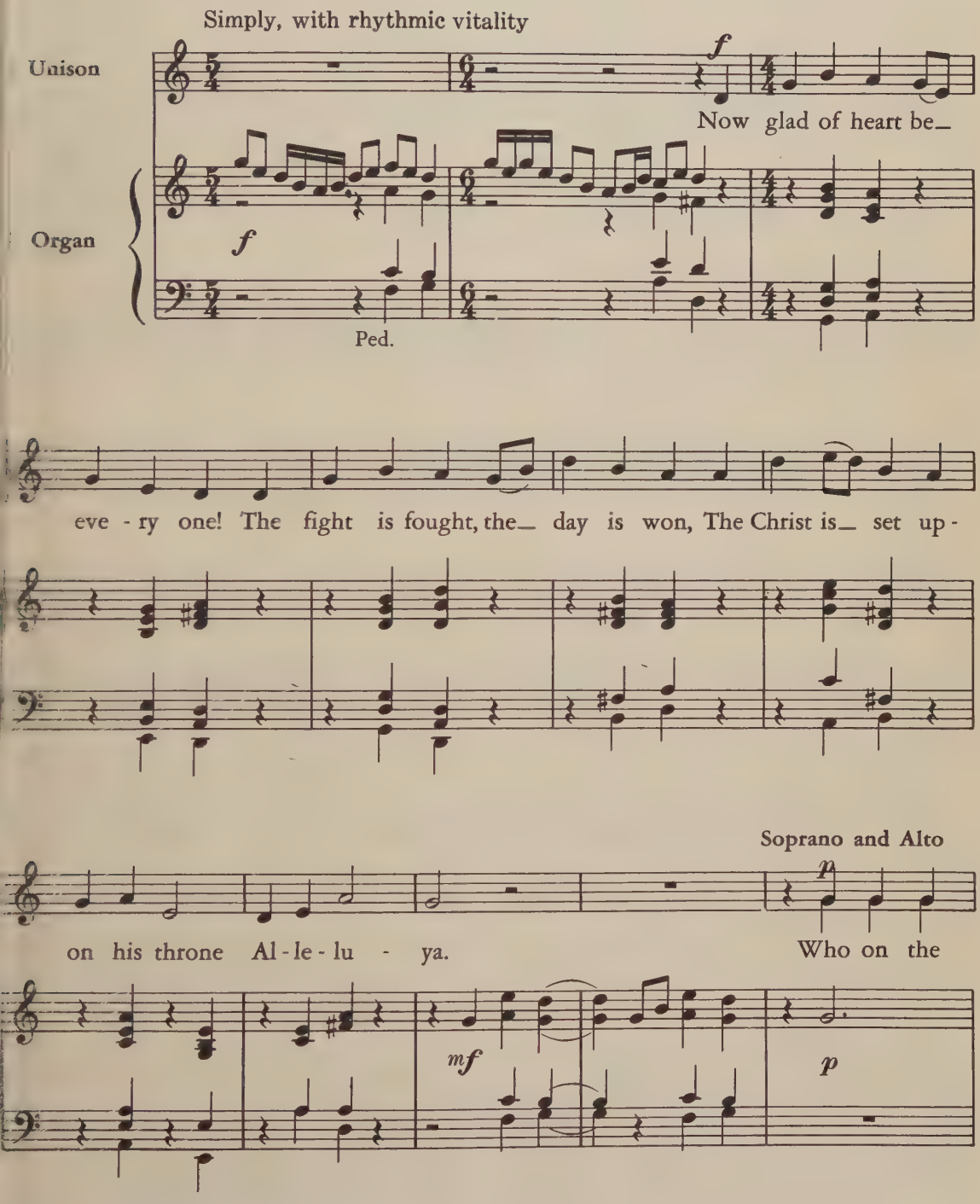
Now Glad of Heart Be Every One!

To my Wife

S A T B

ext from a 16th Century German Carol
: Easter, Ascension and Trinity

Music by
RICHARD PEEK


Simply, with rhythmic vitality
Unison
Organ
f
Now glad of heart be_
Ped.
eve - ry one! The fight is fought, the_ day is won, The Christ is_ set up -
Soprano and Alto
on his throne Al - le - lu - ya.
Who on the
mf
p

M-ZA 5303
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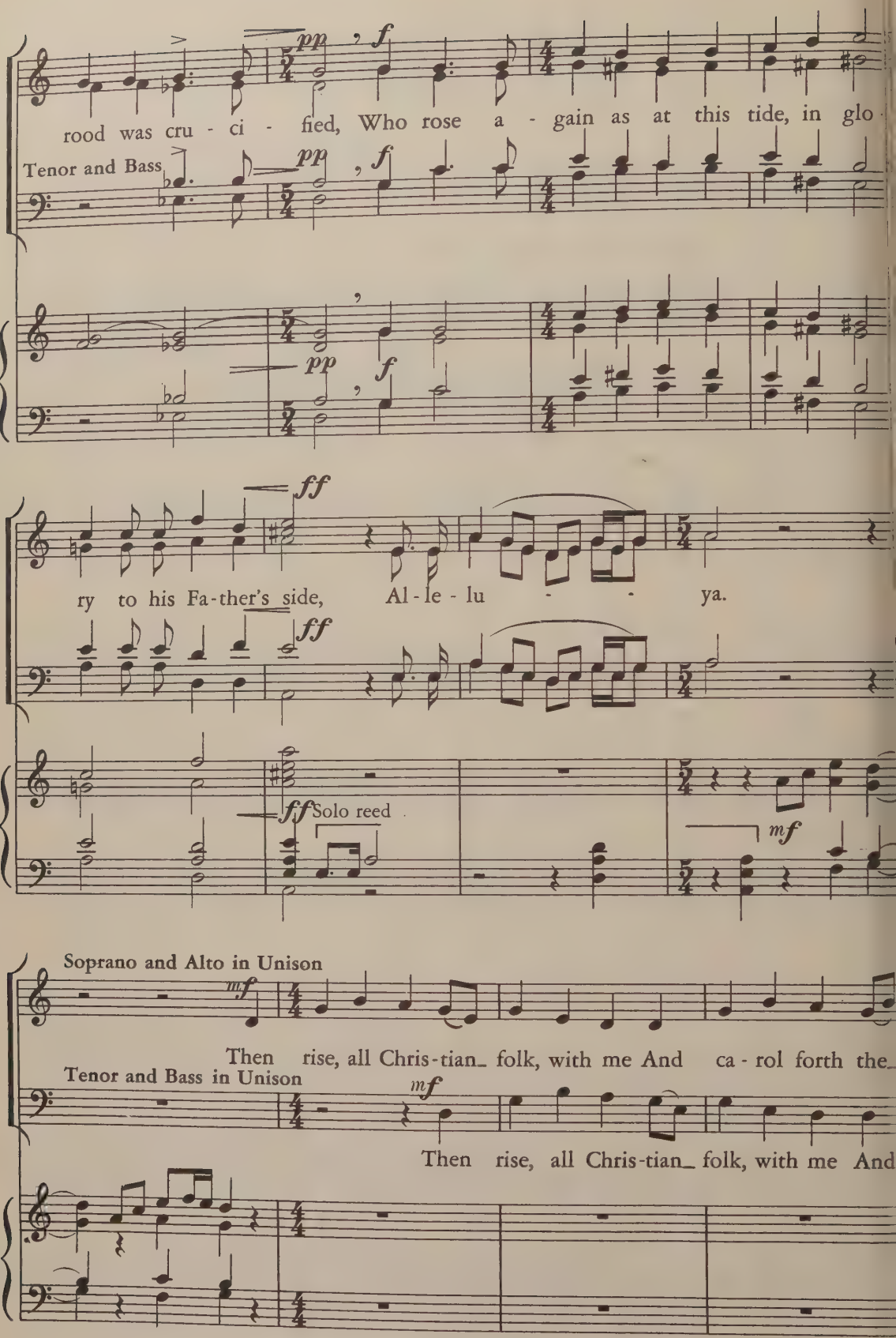
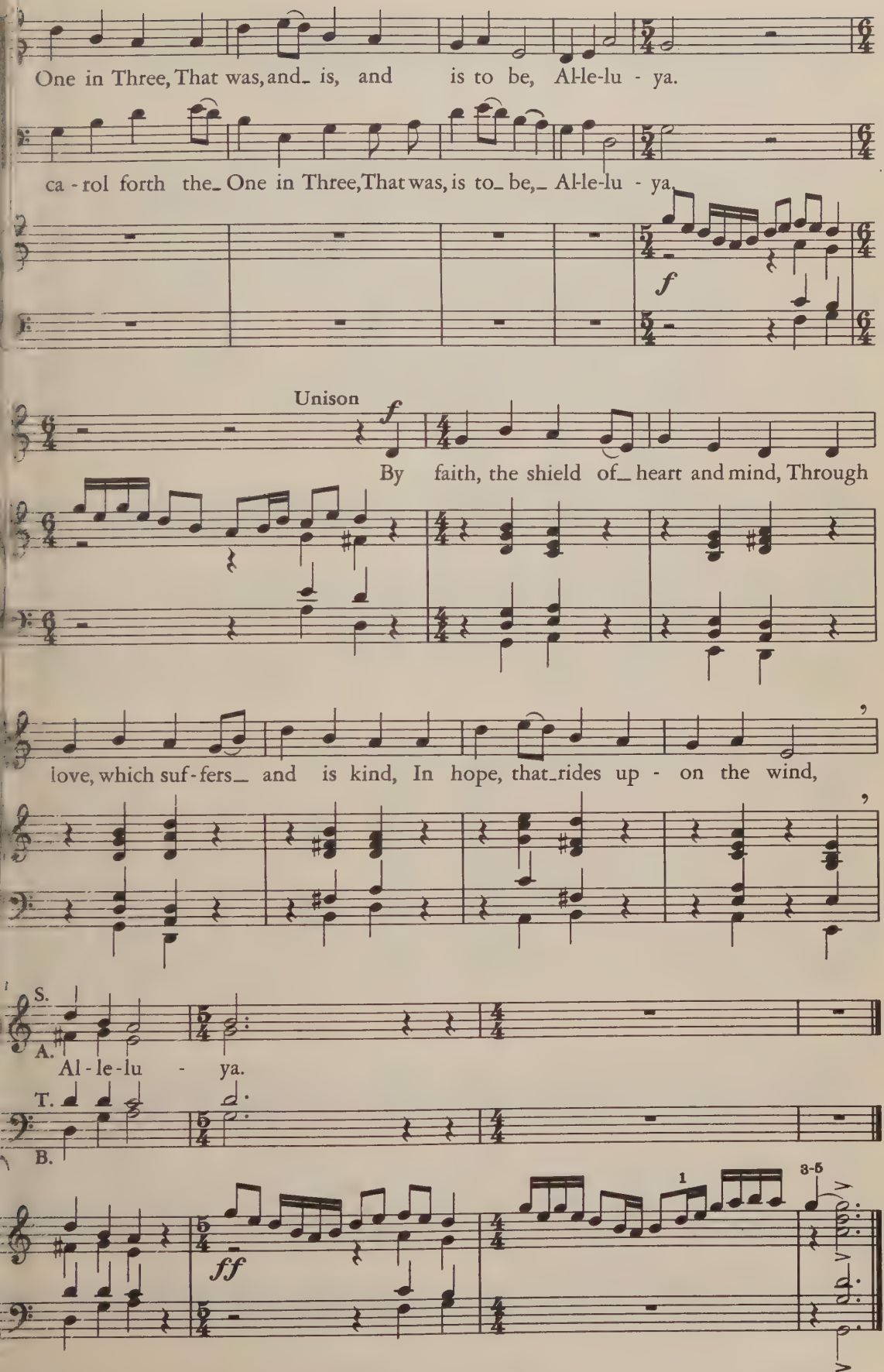

rood was cru - ci - fied, Who rose a - gain as at this tide, in glo
Tenor and Bass
pp
f
ry to his Fa-ther's side, Al - le - lu - - ya.
ff
Solo reed
mf
Soprano and Alto in Unison
Then rise, all Chris-tian_ folk, with me And ca - rol forth the_
Tenor and Bass in Unison
Then rise, all Chris-tian_ folk, with me And

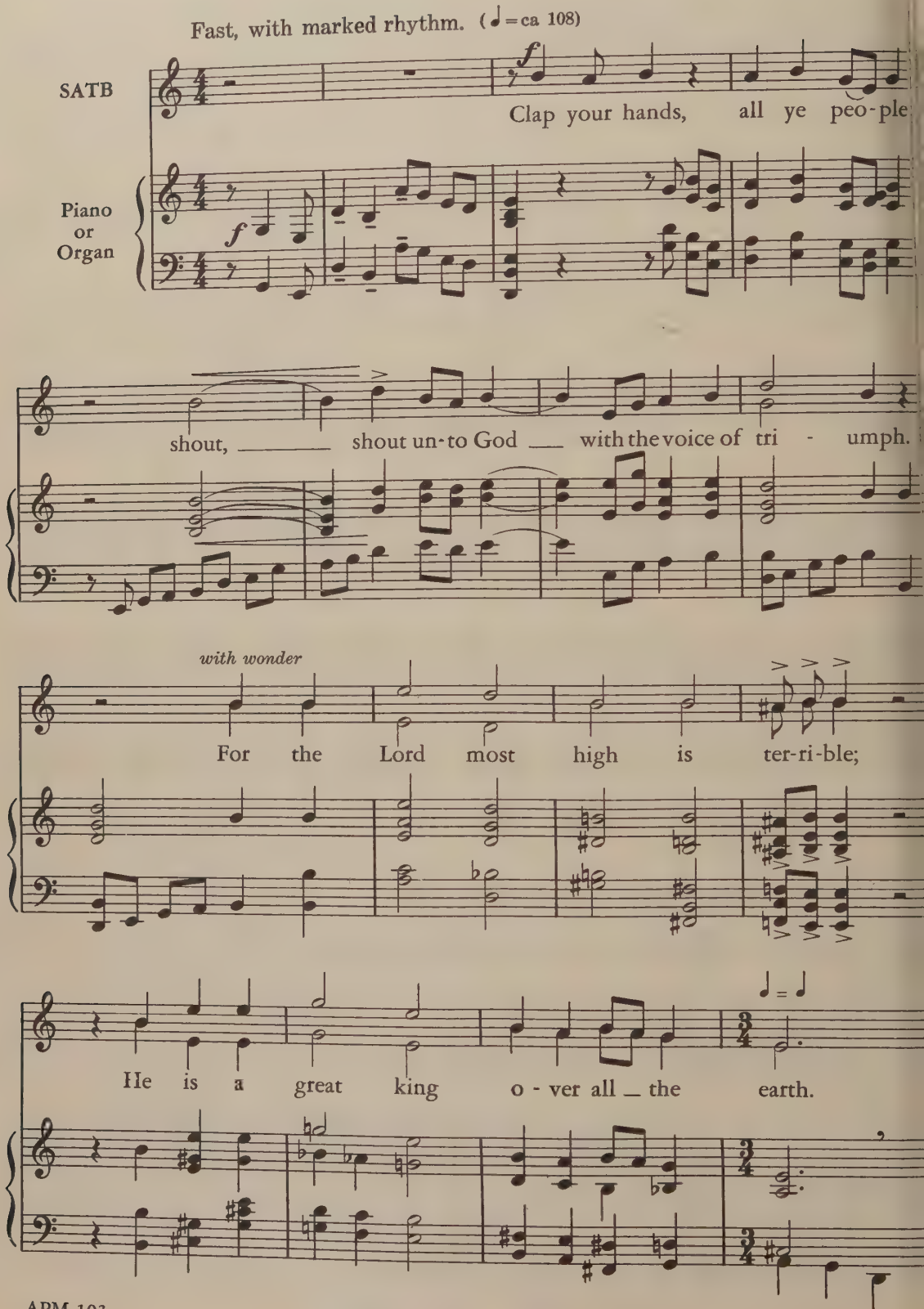

One in Three, That was, and_ is, and is to be, Al-le-lu - ya.
ca - rol forth the_ One in Three, That was, is to_ be,_ Al-le-lu - ya.
f
Unison
f
By faith, the shield of_ heart and mind, Through
love, which suf - fers_ and is kind, In hope, that_rides up - on the wind,
S.
A.
Al - le - lu - ya.
T.
B.
ff
1
3-5

Clap Your Hands!

To Charles and Carrie Holmes

J. DIERC

Adapted from Psalms 47


Fast, with marked rhythm. (♩=ca 108)
SATB
Piano or Organ
Clap your hands, all ye peo-ple
shout, shout un-to God with the voice of tri - umph.
with wonder
For the Lord most high is ter-ri-ble;
He is a great king o - ver all the earth.

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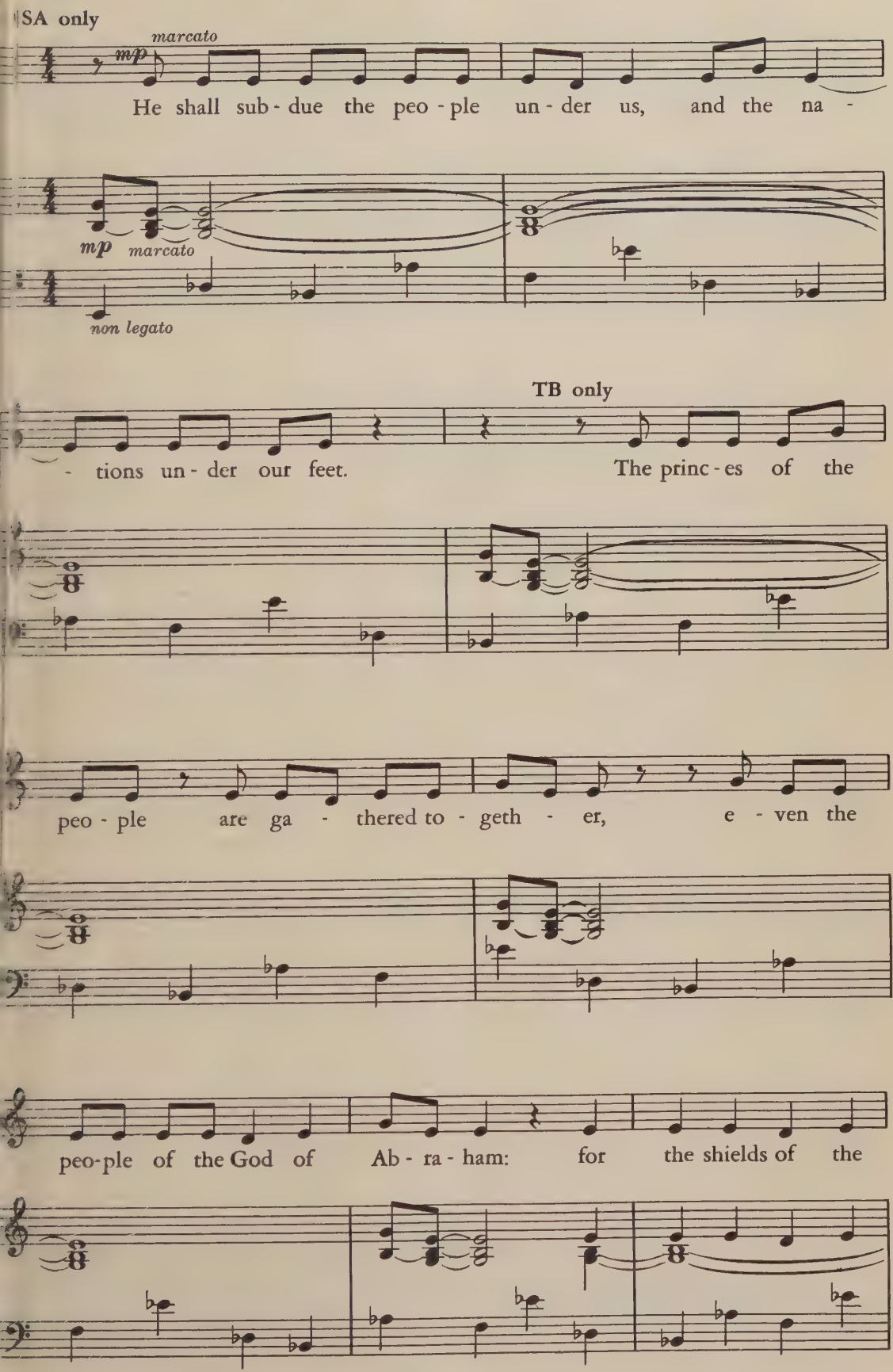
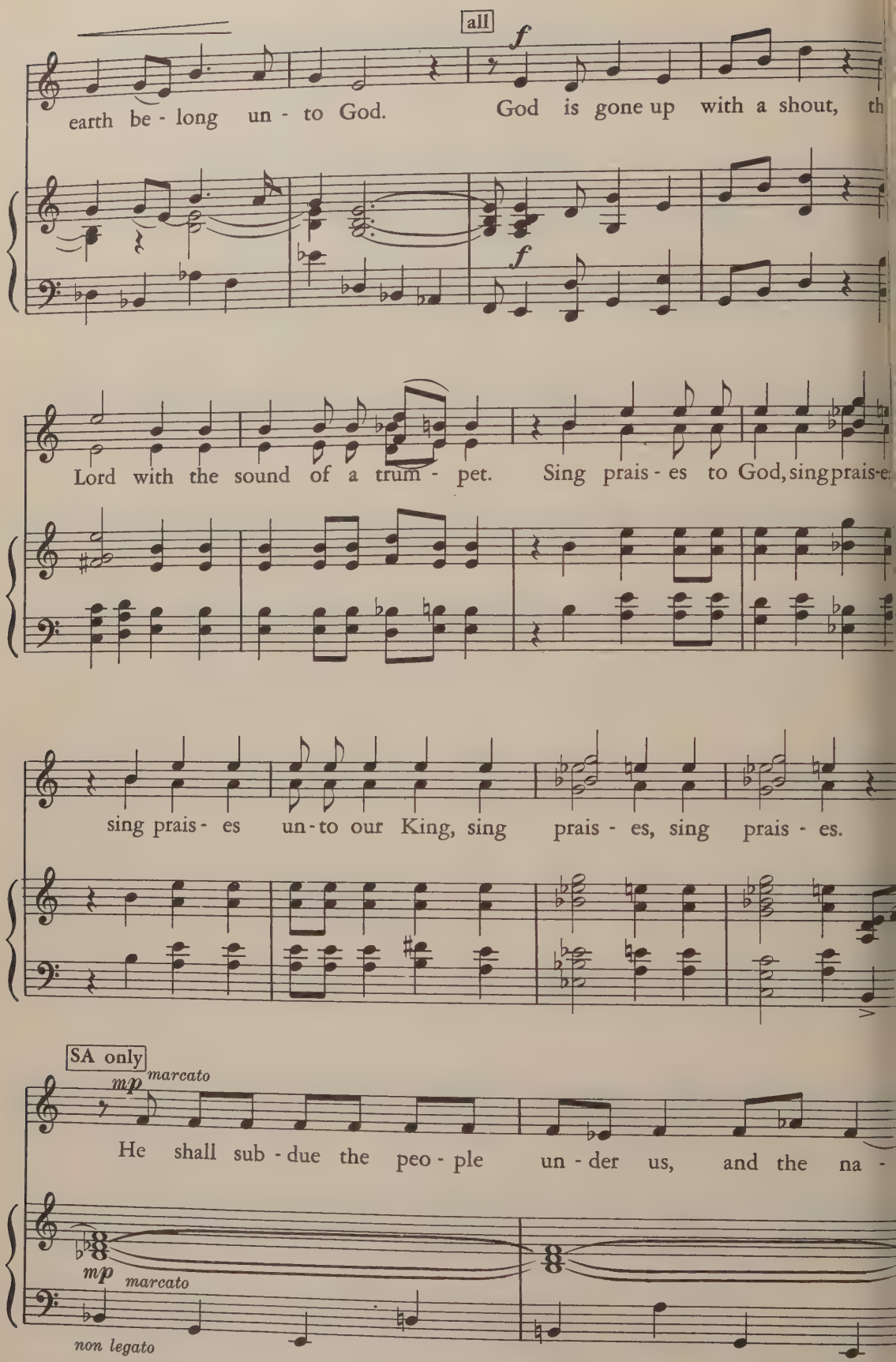
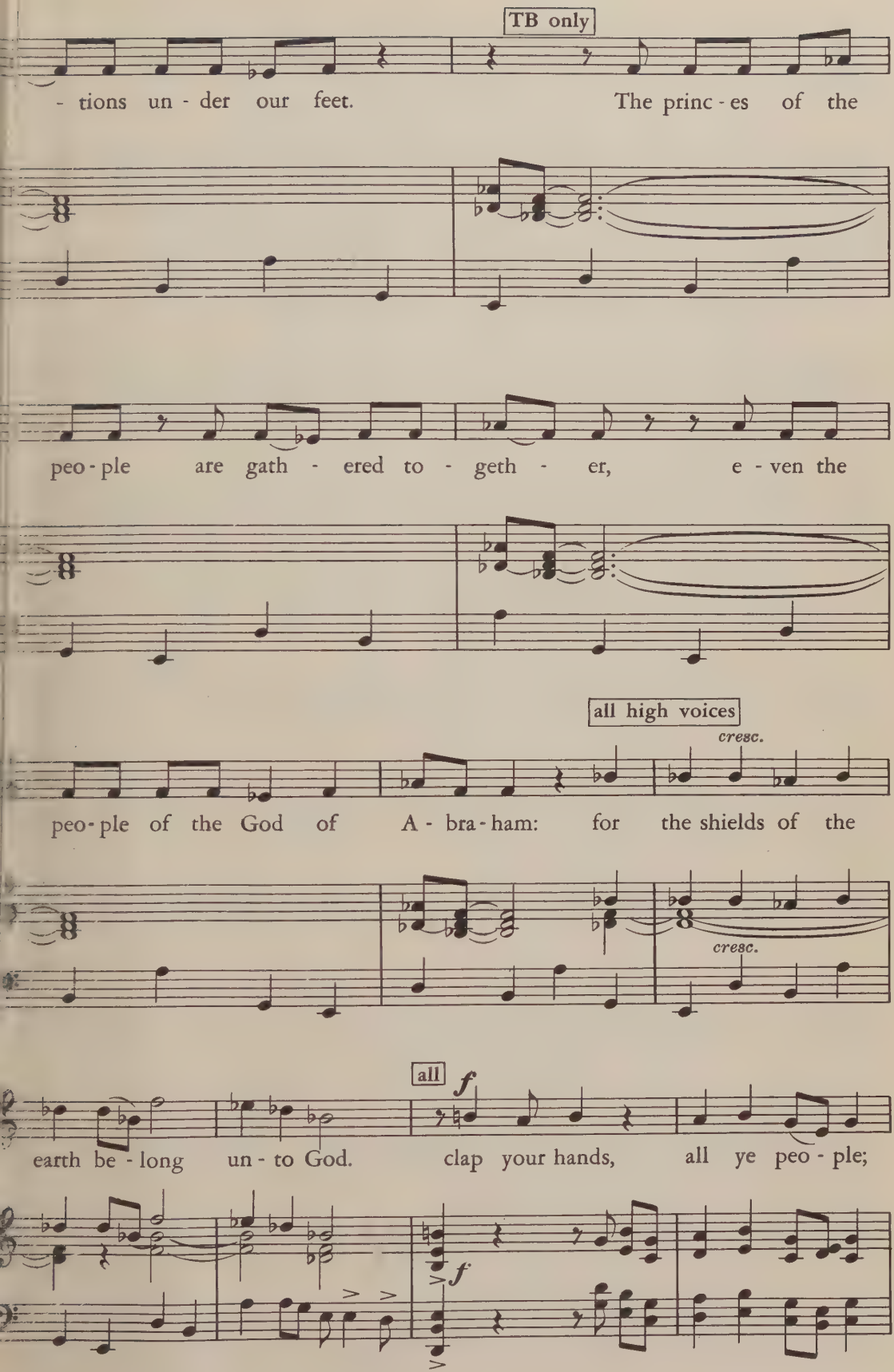
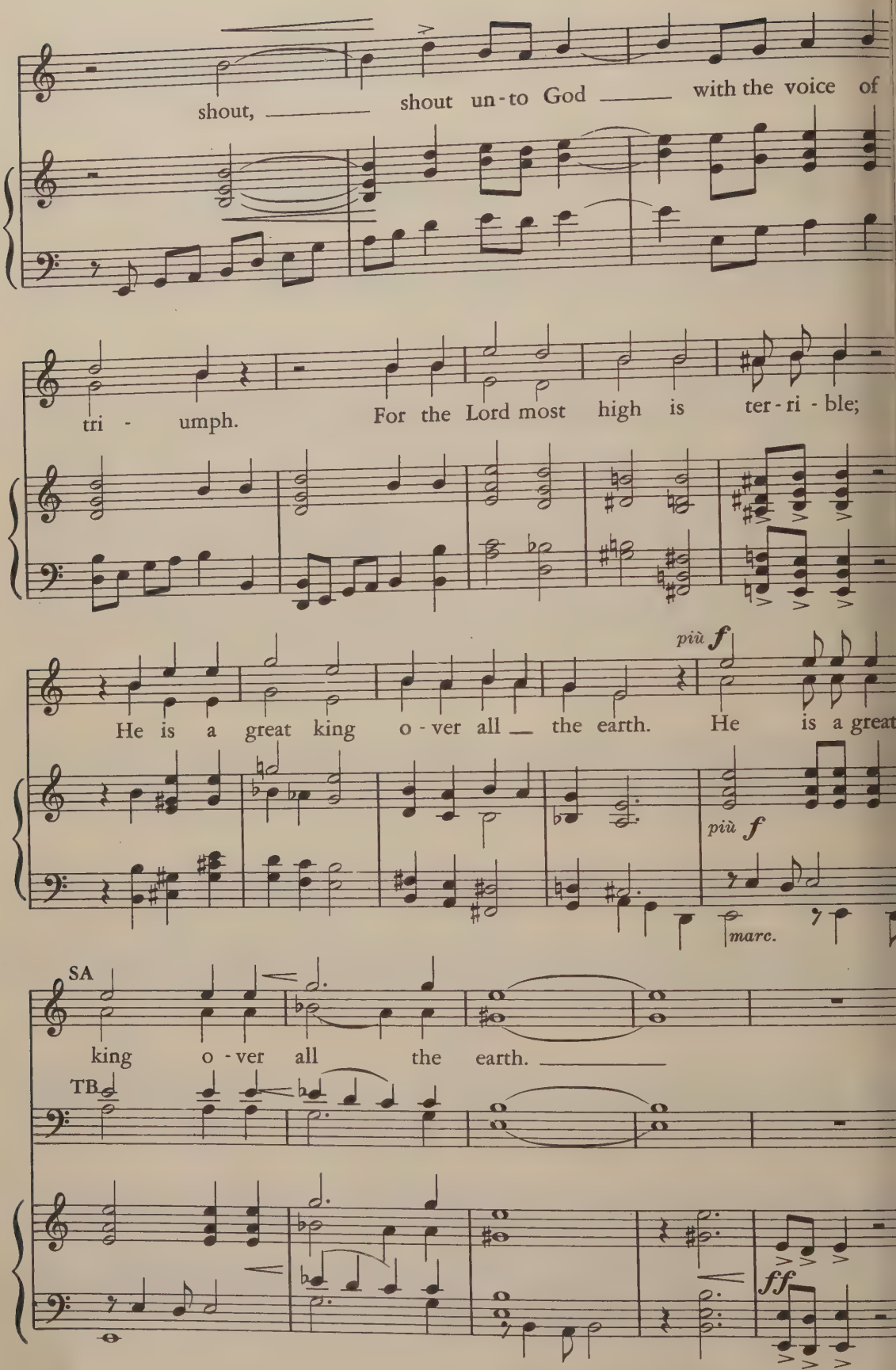

SA only
marcato
mp
He shall sub - due the peo - ple un - der us, and the na -
mp
marcato
non legato
TB only
- tions un - der our feet.
The princ - es of the
peo - ple are ga - thered to - geth - er, e - ven the
peo - ple of the God of Ab - ra - ham: for the shields of the

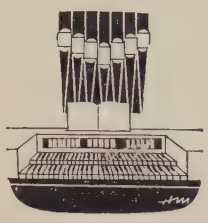

all
f
earth be - long un - to God.
God is gone up with a shout, th
f
Lord with the sound of a trum - pet.
Sing prais - es to God, sing prais-e
sing prais - es un - to our King, sing prais - es, sing prais - es.
SA only
mp marcato
He shall sub - due the peo - ple un - der us, and the na -
mp marcato
non legato


TB only
- tions un - der our feet.
The princ - es of the
peo - ple are gath - ered to - geth - er,
e - ven the
all high voices
cresc.
peo - ple of the God of A - bra - ham: for the shields of the
cresc.
all
f
earth be - long un - to God.
clap your hands, all ye peo - ple;
f


shout, shout un-to God with the voice of
tri - umph. For the Lord most high is ter-ri - ble;
più f
He is a great king o - ver all the earth. He is a great
più f
marc.
SA
king o - ver all the earth.
TB
ff

reviews

ORGAN MUSIC



...e Gorlitz Organ Book by Samuel Scheidt
...win F. Kalmus $2.50

The last organ work by Samuel Scheidt, pub...hed in 1650, is a treasury of 100 chorale har...onizations, many of which are ideally suited ... interludes, short offertories, and communion ...vices. All are written on two staves and may ... played with or without pedals. Easy to moder...ly difficult.

...ree Preludes on Plainsong Melodies by Ken...eth Meek
... W. Gray $0.75

One each is appropriate for Easter, Trinity, ...d Christmas. These short preludes employ ...ntrapuntal imitation without an attempt at ...borate development. Useful as extended in...ludes or very short service pieces. Easy to ...derately difficult.

CHORAL MUSIC

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A short cantata for Passion Sunday or Holy ...eek, this work could easily be incorporated ...to a regular worship service, such as Maundy ...hursday communion. Very easy chorus parts, ...ptional chanting of scripture, and an optional ...ute obbligato add to its attractiveness. Organ ...ccompaniment is moderately difficult.

...en Chorale Settings by Ernst Pepping
...oncordia $0.90

Based on chorales from *The Lutheran Hymn...al,* these short, motet-like settings, by one of ...ermany's finest contemporary church mu...icians, are quite ecumenical in spirit. Some ...re for SAB; others, for SATB. None have condensed score, as all should be sung *a cappella.* Better choirs should find these chorales refreshing.

Easter Carols The Upper Room
$0.15 each; $1.00 for 10 copies

A collection of 25 hymns and carols for Holy Week and Easter Day, selected largely from *The Methodist Hymnal.* Ideal for sunrise services.

BOOKS

A Guide to Music in Worship by Edgar J. Moore
Channel Press $3.95

"A comprehensive, current and descriptive listing of sacred solos in print—classified by Bible verse and chapter used in text, or describing subject of song—citing keys and ranges—indexed for appropriateness to the church calendar—giving copyright and publisher—and listing availability of choir, ensemble or orchestral arrangements." (from the *Preface.*) A most valuable resource for ministers, choir directors, and soloists.

Voice Builder by Olaf C. Christiansen
Neil A. Kjos. 16 pages $0.40

Aimed at meeting the needs of choir directors as they attempt to improve the vocal technics of their amateur choral groups, this octavo-size manual fulfills its objective admirably. Dr. Christiansen, a recognized authority in choral technics, brings a wealth of information into a small volume.

The Church Plans for Kindergarten Children by Kathrene McLandress Tobey
Westminster Press $2.75

This book is planned primarily for church school workers. Introductory chapters discuss the Christian nurture of the four- and five-year-old. Following chapters introduce many features which combine to make the book attractive and helpful. Almost every important point is illustrated from the author's personal experience. All who work with young children will profit by reading this excellent book.

notes of note

by Jean S. Watkins

NAFOMM had an hour and fifteen minutes with Board of Education executive secretaries and presidents at the Methodist Conference on Christian Education, held in *Cincinnati* the first week of November. The conference theme, "New Insights for a New Age," couldn't have been more apropos. Executive secretaries Sidney McCaig and Grover Bagby participated in a panel discussion, "The *New* Program of Music in The Methodist Church," with NAFOMM prexy Bill Rice, Bliss Wiant, Bill Burns, and Jean Watkins. Our execs went away loaded with mimeographed material concerning steps in setting up music workshops, suggested study material, hints for effective Cokesbury music displays, and David Cathcart's chart showing the relation of NAFOMM to the structure of the general church and annual conference. Mr. Bagby was somewhat perturbed by Mr. McCaig's news that Nebraska was forming a NAFOMM chapter, perhaps called NEFOMM. What will that mean for his Southern California-Arizona conference—SOCALARIFOMM?? . . . Which takes us to news of VIFOMM. Vice-president Nelson Linaburg and executive secretary Harry Balthis set up the October 30-31 meeting at *Blackstone, Virginia*. H. Caleb Cushing presided, and approximately 100 VIFOMM'ers adopted a constitution (to be approved by the conference board of education), studied the hymnal under the guidance of Dr. Philip S. Watters, attended sections on organ, the work of the music committee, choral technics, and listened to experts Madeline Ingram and Richard Monroe, conference director of children's work. Milespanner Bliss Wiant was also on the staff.

Philip R. Dietterich (minister of music, Trinity Methodist, *Youngstown, Ohio*) directed a 700-voice choir at the community-wide Reformation Festival. He was assisted by David A. Santelli, Poland Methodist Church.

The 100-voice Epworth Choir (high school) from the Catalina Methodist Church of *Tucson, Arizona,* directed by Richard Lapo, sang at the Inglewood and Glendale churches during a brief tour in November.

The School of Fine Arts of Southwestern University, *Georgetown, Texas,* sponsored a church music workshop October 26-28. Leaders were V. Earle Copes and Muriel Alford, with R. Cochrane Penick in charge of the program. Topics covered were: Methods and Repertoire for Children's Choirs, Music in Christian Education, Service Playing (organ), Hymnology, Technics and Repertoire for Adult and Combined Choirs. A highlight of the conference was an organ recital played by Mr. Copes in the college chapel.

The commission on worship of the *Southern California-Arizona Conference* sponsored simultaneous hymn festivals the evening of January 10 in Pasadena, San Diego, and Phoenix, using "Our Heritage as Methodists Through the Hymnal," as their theme.

115 *Detroit Conference* NAFOMM'ers and directors of Christian education met October 23-24 at First Methodist Church, Ann Arbor, Michigan. Dr. J. Edward Moyer, Eugene Mogle and Fred G. Buckhalter were resource leaders. A panel on musician/Christian educator/clergy relationships was a highpoint of the conference. The 1960 workshop will be directed by Lester McCoy, Inez Wilson and Thelma E. Addington.

The *Central Pennsylvania Conference* has a mailing list of more than 1000 church musicians, compiled with the help of executive secretary Malcolm Mussina. A conference-wide workshop was held November 14.

The *Ohio Conference* board of education and the interboard council sponsored a workshop October 23-24 at the Maple Grove Church in Columbus, with an attendance of about 240. Six interest groups met for three sessions: Workers with Children in the Church School (Mrs. William Phillips); Workers with Youth in the MYF (Phil Dietterich); Strengthening the Music Program of Smaller Churches (Austin Lovelace) and of Larger Churches (Francis M. Johnson); the Church Organist or Pianist (Wilbur Held); and Religious Drama as an Aid to Christian Education (William G. Patterson).

The *New Hampshire Conference* NAFOMM chairman, Mrs. Arlington W. Hutchins (Claremont) and James Jeffery (Concord) headed a workshop in organ and choir directing at the Bristol Federated Church October 11. Plans are under way for a similar meeting in the Southern district. Activity in New Hampshire is a direct outgrowth of the attendance of four New Hampshirites at the Hartford Church Music Institute last June.

Mrs. Watkins is minister of music, First Methodist Church, Fairmont, West Virginia.

Consonants

by Austin C. Lovelace

A choir which can sing beautiful vowels will not communicate satisfactorily unless it is also able to handle consonants cleanly and skillfully, for it is the consonants which help express meanings and emotions. For instance, the word "love" would mean little if all we heard was "uh." The soft, singing *l* which starts the word and the buzzing *v* which finishes it are absolutely essential.

Consonants may be classified in many different ways, but for most problems it is enough to classify them as voiced and unvoiced. To determine the difference, place the fingers lightly on the voice box (Adam's apple, it is sometimes called) and quietly say "zz" and "ss." The first sensation is that of a voiced consonant; the second, unvoiced.

The unvoiced sounds are *P, T, K, S, SH, TH* (as in "think"), *F, CH,* and *WH* (as in "white").

The voiced consonants are divided into those with pitch: *M, N, NG, L, R, TH* (as in "that"), *V, ZH* (as in "pleasure"), and *Z* ("is"), and the sub-vocal sounds *B, D, G, J,* and *W* (as in "world"). The consonants with pitch can actually be sung in a wide range of notes by themselves without any vowel attached, whereas the sub-vocal sounds have a guttural, throaty quality which is difficult or impossible to sustain on pitch, and which have a tendency to drag down the pitch and tone quality.

Consonants can be further classified according to the way they are articulated (such as with the tongue, lips, etc.), but the following rules are adequate for improving the choir's work without getting too technical:

(1) All consonants must be sung on the same pitch indicated for the word in which they appear—whether at the beginning, in the middle, or at the end. Thus the vowel which they accompany will be on the same pitch level, and scooping and sliding can be avoided. This calls for simultaneous mental anticipation of both pitch and consonant. Most singers have a tendency to start the consonant below the pitch level and then slide up to the vowel. Even when a consonant has no pitch and particularly when it is sub-vocal (which automatically drags the pitch down into the throat), the singers should "think" of the sound as having pitch whether or not it does. This causes them to have the correct vocal and pitch position when they begin singing.

(2) All consonants have volume—some are soft; others, loud and penetrating. A general rule is to strengthen the opening consonant but to avoid exploding the vowel which follows. Most of the voiced sounds need a bit of strengthening and often should be given extra time value to make them clear and ringing. But theatrical effects, such as a long sustained hum after "Amen," are in poor taste. Among the unvoiced sounds, *T, S,* and *CH* should be softened, while the others should be reinforced (*P, K, TH, F,* and *WH*). The aspirate *H* (as in "holy") needs special emphasis lest the word turn into the name "Oley." All double consonants (*gl*ory, a*nd*) need extra strength and vitality—most singers tend to slight one or the other. *R* is a special problem. At the beginning of a word or syllable it may be rolled slightly for emphasis or for freeing the tone and getting a vigorous attack. In most other cases it is safer to ask the choir to sing a pure *AH* and merely to think the *R,* but even this may give too much "R" sound. The director will have to decide, by listening, how far he can safely go.

(3) Proper treatment of consonants at the beginning of words is important to good rhythm. The opening consonant should be sounded just before the beat so the vowel sound begins on the beat. A sluggish consonant will create sluggish rhythm. It is good practice to have the choir read a text in rhythm before attempting to sing it if a rhythmic problem is involved. The vowel, as stated before, should receive as full value of the note as possible, with the ending consonant usually tied on to the following sound for pure legato singing. Accented and marcato passages will call for less vowel time, harder consonants, and spaces of silence between the notes. In legato singing the director should insist that the choir think the last consonant of a word with that word or syllable's pitch and give it less volume than the sound that follows. In cases where tying over sounds will be confusing or ridiculous (this (s) our hymn; rise up—sounding like rizup), the tone and breath should be

(*Continued on page 20*)

Dr. Lovelace is minister of music at First Methodist Church, Evanston, Illinois and asosciate professor of Church Music, Garrett Biblical Institute.

Working Together

by William K. Burns

Basic to the personal qualifications of a minister of music are a genuine love of people, attractive personality, and Christian character. When these attributes are blended with artistic talent and sound musical training, the result is dynamic, compelling leadership. So much of the success of youth choirs depends upon the leadership that, as youth choir directors, our primary goal should be to improve ourselves in all of these fields. A continuously fresh approach requires periodic study and constant re-examination of our planning, program, and actions.

Early in our experience we sense the need for maintaining discipline for ourselves and for the young people with whom we work, but too seldom do we act upon this need. Self-discipline encompasses the mental, physical, and spiritual facets of our personalities. The more we demand of ourselves, the more we can ask of our young people, and the more effective will be the results of our work. The most obvious result is that of a growing mutual respect between the director and choir member, for youth must learn to respect the ability of their leader to mold them into a singing group. They will not accept this ability just because they are told to do so, but young people respond to leadership which inspires their best efforts. In turn, the director must learn to respect the abilities and rights of each choir member while he works to mold them into a group where individual personality is necessarily submerged. This mutual respect of group and leader develops gradually. The more we conduct better rehearsals, use better techniques in teaching, and work with a genuine Christian affection, the easier it is for young people to respect us. Disciplined use of knowledge earns the right to receive respect.

A second result of self-discipline is an improved relationship with youth as counselor and friend. The more they see us as persons disciplined in mind, body, and spirit, the more they will call on us to share their problems. This gift of confidence and trust is sacred and, if once betrayed, can seldom be regained. We must not rebuff their attempts to "unload" their problems, nor should we ever speak lightly of them to others. When we encounter situations calling for more skill than we possess, we should talk to the pastor. Our interest or disinterest will be apparent to a teen-ager.

Our fear of disciplinary problems often causes us to devise highly organized systems and rules designed to keep them at a minimum. Yet, no system will accomplish what we as disciplined persons can do when we plan well and carry through a well-organized program. Our voices, attitudes, manners, and dress set the stage for a rehearsal free of problems. We know that a busy, active rehearsal leaves no time for what young people call "hacking." When the goal is evident, youth respond; interest is high when there is a job to be done.

Of equal importance to the disciplined leader is the simple rule: "Say what you mean—mean what you say." Perhaps one of our biggest difficulties in working with youth is our tendency to be inconsistent—when we fail to follow through on much of what we say. A well-disciplined person restrains the temptation to threaten, even in fun; but if he must threaten, he should be prepared to follow through. If we make a rule, we must enforce it. Consistency helps bring respect. The respect gained by being fair and by maintainnig right is well worth the difficulty of the moment. Young people quickly see through our veneer of adulthood when we are stubborn, unfair, or inconsistent.

The disciplined director has another quality worthy of note. He follows the rule, "Be yourself!" We cannot put on a cloak of leadership as we walk into a choir rehearsal and take it off an hour later. Through opportunities to observe other directors, through study and experience, the director learns the "how," but until these techniques are his own, he cannot use them all effectively. Yet, he can constantly apply the best he has learned to his own situation.

In the church we often talk about stewardship, particularly that of our talents. Our task is to recognize musical talent and to encourage its use in the church program. Attendance at public school concerts and recitals is one way to find talent. Using these young people musically in the life of the church is an effective means of teaching stewardship of talent.

Finally, we must continue to grow spiritually, for the Christian spirit we impart as we work with others is the most important single factor in a successful ministry of music.

Mr. Burns is minister of music and Christian education at Morrow Memorial Methodist Church, Maplewood, New Jersey.

The Pianist As Accompanist

by Lawrence Allen

Someone has said, "Good accompanists are born, not made." While such a statement may have truth in it, there are many things a pianist can do to improve his ability as an accompanist. Certainly the art of accompanying is not automatically acquired with piano technic. Some excellent pianists are poor accompanists, but no good accompanists are poor pianists![1]

The training of a good accompanist presupposes adequate training as a pianist. One should certainly possess sufficient technical facility to meet the requirements of music to be performed, but this is only the very first essential.

A good accompanist is usually a good sight reader. Often a pianist is asked to play for a soloist when there is little time for preparation. Therefore, he should keep up his sight-reading ability. But how does one acquire such ability in the first place? The answer is "by sight reading"! Once the fundamentals of reading music have been learned, practice is the surest way to master the musical language. Reading some new piece of music daily at the piano is one of the best ways to develop and maintain fluent sight-reading ability. Daily reading material should gradually be increased in difficulty so that, over a period of time, one develops reading skill along with technical proficiency. Ultimately he should be able to read and play almost any musical composition at sight.

When preparing the accompaniment for a soloist (either vocal or instrumental), the pianist should read not only his own two staves but also the staff upon which the solo line is written. Thus he will be better prepared to coordinate with the soloist in matters of phrasing, dynamics, and rubato. The truly "sympathetic" accompanist knows his own part so well that he can give most of his attention to the soloist, anticipating in his own mind every nuance that the soloist may desire.

Regardless of the interpretation decided upon in rehearsal, a soloist enjoys the prerogative of varying this interpretation in performance. It is the accompanist's responsibility to be so well prepared that he is sensitive and responsive to such variation.

The good accompanist always listens intently and is often guided into tempo and dynamic changes by what he hears. Whenever possible the skillful accompanist also watches the soloist. By so doing, he can anticipate attacks, releases, and even changes in mood. For example, when playing for a solo singer, the accompanist can sometimes see him inhale (thus anticipating the attack) or see his lips move for the final consonant at the end of a phrase. Similarly, when playing for a violinist, the action of the bow will indicate attacks and releases.

The choral accompanist's responsibilities are multiplied. He must be sensitive not just to what one other person is doing but to what an entire group is doing.

In choral accompanying, the pianist's primary attention should be given to the director, for he is ultimately responsible for the total ensemble. Right or wrong, the director should be followed implicitly. Here, too, the accompanist should be so thoroughly familiar with the score that he can give the director constant attention.

In choir rehearsals it is often necessary for the accompanist to play one, two, three, or even four vocal parts simultaneously to help singers learn them. This necessitates reading from "open score" which may differ considerably from the accompaniment. The ability to play accurately and fluently from open score is not easily acquired but usually demands much practice.

A helpful procedure in learning to read open score is to begin with any two parts: soprano and alto, alto and tenor, tenor and bass, soprano and tenor, alto and bass, and soprano and bass. When two parts can be handled easily, practice various combinations of three voices simultaneously, and finally combine all four. Begin with hymn-like passages where the rhythm is identical in all parts, gradually increasing in complexity until you can read and play from open score a vocal fugue. If the accompaniment merely duplicates the open score, cover this up to insure "honesty" in your efforts.

The good choir accompanist goes into a rehearsal prepared to play not only the accompaniment but also the entire vocal score if necessary. By having prepared the vocal score, he knows in advance what the choir is doing at any given moment, and he has a mental picture of the total musical effect.

[1] The term "accompanying" as used in this article refers not to playing for congregational singing where the pianist is more of a leader, but to playing for choir or soloist where the pianist is a member of the team.

The Tremolo

by Everett J. Hilty

Samuel Scheidt (1587-1654) describes the tremolo as "a dignified stop and one of importance to the organ." All through the renaissance and baroque writings on organ stops, we find references to the use of the tremolo as an accepted accessory to organ playing. Gigault (1624-1707) even gave instructions for using the tremolo with full organ, and Bach left instructions for the organ tuner to properly adjust the tremolo.

One can imagine the value of a well-adjusted tremolo on a baroque organ without expression boxes or solo voices. It would help in the cohesion of off-unison solo combinations, combinations of widely separated pitch levels, and to bring to the fore solo voices in choral preludes. A tremolo should not be so obvious as to call undue attention to itself. The constant use of violent tremolos in the movie organ of a generation ago and its present abuse on electronics, especially in radio soap operas, have led cultured organists to regard its use with anathema. Nevertheless, it is an invaluable stop if it is properly regulated and used with discretion and taste.

The first principle is not to use it too much! A tremolo is most effective when reserved for its special functions and should be drawn only when it makes a real contribution to the music.

A tremolo is accomplished by disturbing the wind supply before it reaches the pipe (valve tremulant). The result is a series of regular undulations, half of which are out of tune. For this reason, the tone line is somewhat obscured. Thus it is useful for playing impressionistic-type chords which need to be homogenized, but it is out of place when playing contrapuntal music, wherein each line should be registered as cleanly as possible.

It is out of place when used to accompany singers (except perhaps when used to modify a solo obligato) since it places a burden on the singer to find his pitch and calls too much attention to the accompaniment.

On small organs, the tremolo may be useful in changing somewhat the identity of a stop or combination. Thus a flute might be used to play a succession of chords in a low register, then on a new phrase in a high register with tremolo, and sound quite different. (Example: *The Angelic Salutation* by Arcadelt-Liszt, M-ZE $0.60; last ten measures, page 4.)

The tremolo may be used to give a sense of life to a solo register but should not be used every time a solo voice is used.

Celestes

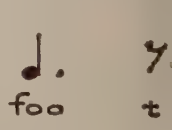
All celeste stops (string celeste, flute celeste, unda maris) are sets of pipes deliberately tuned either several vibrations sharp or flat in order to create an undulation with a companion stop. This usually gives a more refined type of tremolo than the regular air-disturbing tremolo. In order to prevent misuse through ignorance, most builders tie up the celeste with its mate so that when you draw, for example, the voix celeste or vox angelica, the salicional or gambe will automatically play with it. The celeste might be more useful if it were installed to draw separately. It might then be used in combination with other soft stops such as the dulciana or flute (if the celeste is not too keen) so that other subtle celeste effects would be available. Any organ maintenace man can divorce this marriage easily. Celestes are most useful for ethereal effects or the amalgamation of certain tonal masses. They should not be used in a full ensemble when clean line or solid foundation tone is desired.

Consonants

(*Continued from page 17*)

stopped (for a split second) or an *H* inserted (rise (H) up).

In the matter of release, singers should learn to put the final consonant of a word on the rest, and if the music proceeds, the breath should be taken as the final *T* is exploded.



A final word of caution is necessary. After the choir has mastered the rules for singing pure vowels and vital consonants, it is not necessarily true that they are singing expressively. Only when singers can move beyond technique to personal involvement with the inner meaning of the text, can give it emotional and spiritual depth, and can communicate to the congregation the spirit of the text will the choir be able to sing a new and joyful song unto the Lord.

An excellent handbook on diction is Madeline Marshall's *The Singer's Manual of English Diction*, GK $3.75.

Mr. Hilty is professor of Organ and Church Music, University of Colorado, Boulder, Colorado.

Music for Juniors

by Muriel Alford

The Meaning of Lent

PURPOSE: To help juniors understand the history and significance of the Lenten season as they sing hymns and anthems which are appropriate for this period.

The season of the Christian calendar known as Lent begins this year on March 2. From this day, Ash Wednesday, to Easter is forty days, excluding Sundays.

Juniors frequently ask, "What determines the date for Easter?" "Why isn't Easter always the same day of the month, as is Christmas?" "How early in the spring can Easter come?" "What is Lent?"

The dates for the Lenten season are determined by the date of Easter. Easter is always on a Sunday because Jesus arose from the dead on the first day of the week, and most Christians worship on Sunday to commemorate His resurrection.

The date for Easter is determined by the phases of the moon. It falls on the first Sunday after the first full moon following the vernal equinox (beginning of spring, March 21). The Council of Nicea in A.D. 325, in order to end disputes regarding the date of Easter, suggested this method of establishing the Easter date. Easter may come as early as March 22 and as late as April 25.

The word "lent" comes from "lenten," an Anglo-Saxon term which meant "spring." Originally Lent was a period of 36 days, representing a "tithe" of the 365 days of the year. Later, about the sixth or seventh century, four days were added before the first Sunday in Lent to bring the total to forty, symbolic of the forty days Christ spent fasting in the wilderness.

While we of the non-liturgical Church do not observe the Lenten season with special rules regarding diet and amusements, we do recognize it as a time for self-examination and earnest prayer—a period when we consider the sufferings of Christ and what His death means for each of us.

The music of the Church is affected by Lent since it is customary to omit the singing of "alleluias" during this time. Then, on Easter Sunday the choirs burst forth with their triumphant and jubilant, "Alleluia, Christ is Risen!"

Lent is a preparation for the glorious message of Easter. The glory of the resurrection is all the more thrilling when we have passed through the somber days of Lent.

Explore the Hymnal

GENERAL PURPOSE: To help juniors become familiar with the great hymns from our Christian heritage; to lead them as they grow in their appreciation for these hymns as a source of inspiration and guidance for Christian living.

All Glory, Laud, and Honor

The Methodist Hymnal, No. 128; *Singing Worship,* No. 101; *Closely Graded Course V—4;* anthem arrangement: "Hosanna to the Son of David," arr. W. Lawrence Curry, *Anthems for the Junior Choir,* Book 2 (M-YF $1.10).

Mrs. Alford is director of Christian education and children's choirs at First Methodist Church, Glendale, California.

This is the best known of all Palm Sunday hymns and is used around the world in Christian churches, both Protestant and Roman Catholic. It was written by the great pastor, bishop, and poet of the early ninth century, Theodulph of Orleans. He was an energetic and enthusiastic worker, and in the area of Orleans, France he established schools in connection with all the monasteries and cathedrals. In addition, he organized free schools for children of the poor in towns and villages.

Your juniors will enjoy this story of the pageantry which was a part of the Palm Sunday observance at Orleans:

"At the head of the procession were bourne the Gospels, the dragon, the cross, and the banners; then followed a living representation of Jesus seated on an ass; last came the throng of people carrying branches and singing the Hosannahs. When the gates of the city were reached, they were closed, the procession halted while the Gospel was sung and a prayer was said for the city and its inhabitants. Then a choir of children sang, from the city walls, the *Gloria, laus et honor* (Glory, laud and honor) and the refrain was taken up by the crowd. The gates were then opened and the ceremony ended at the cathedral." [1]

Through the centuries many of the great cathedrals of Europe have made similar use of this festive hymn. In *Singing Worship* Mrs. Thomas has printed the hymn so that the refrain may be sung antiphonally, and juniors will enjoy singing it in this traditional way.

The tune, "St. Theodulph," was composed by an early seventeenth century Lutheran cantor, Melchior Teschner. The dates of his birth and death are unknown, but he is remembered for the writing of this fine hymn tune.

The anthem arrangement by Dr. Curry, titled "Hosanna to the Son of David," uses both Old and New Testament passages to enrich Theodulph's original text. Juniors will respond with interest to the choric speech section. The humming background may be sung by the adult choir or some of the juniors.

Lift Up Your Heads

The Methodist Hymnal, No. 126; anthem arrangement: "Lift Up Your Heads," arr. Austin C. Lovelace, *Anthems for the Junior Choir,* Book 2 (M-YF $1.10).

The seventeenth century Prussian pastor and school teacher, George Weissel, wrote this hymn, one of about twenty having to do with the festivals of the Christian year. It is useful for either Advent or Palm Sunday.

In presenting the hymn to juniors you may ask them to read together *Psalms* 24. Help them to discover that verse 7 contains the theme of the hymn.

"Lift Up Your Heads" is one of four hymns in *The Methodist Hymnal* which uses the fine tune, "Truro." If your boys and girls are familiar with the hymnal, they will enjoy finding the other three.

The melody is from a collection of psalm and hymn tunes published in 1789 under the title, *Psalmodia Evangelica.* Its composer is not known.

Dr. Lovelace's anthem arrangement uses additional verses from *Psalms* 24. It gives opportunity for solo voices and may be used as a combined anthem with the adult choir and/or congregation.

Lenten Anthems

Christ Went Up Into the Hills [2]

Dr. Bitgood, organist-director at Calvary Presbyterian Church, Riverside, California, writes for juniors with understanding and insight. This Lenten or general two-part anthem establishes a reverent mood which can create a meaningful worship experience.

The word pictures in the text by Katharine Adams will help juniors better understand the sufferings of Christ.

Hosanna [3]

This short, brilliant Palm Sunday anthem is written for two equal parts with antiphonal effects. It is based on a Moravian hymn by Christian Gregor. The Moravians are one of the oldest Protestant groups, having observed their 500th anniversary recently. Through these five centuries they have been noted for their enthusiastic singing.

Easter Anthems

Carol of the Easter Chimes [4]

This singable unison anthem can be learned quickly and easily. The result is a triumphant expression of the Easter message. Handbells can be used effectively in place of the organ chimes.

This Joyful Easter-Tide [5]

This fine old Dutch melody makes an excel-

(*Continued on page 26*)

[1] F. J. E. Raby: *History of Christian Latin Poetry,* page 175, Clarendon Press, Oxford (1927). Reprinted by permission.

[2] Bitgood: page 43 *Anthems for the Junior Choir,* Book 1 (M-YF $1.10).

[3] See Feb. MUSIC SUPPLEMENT.

[4] Caldwell: page 52, *Anthems for the Junior Choir,* Book 3 (M-YF $1.10).

[5] Baker: two-part (M-ZQ $0.25) or Somervell: unison (ZD $0.20).

Music for Primaries

by Madeline D. Ingram

Suggested for April

Hymns for Primary Worship, WP. $1.50.
Songs for Early Childhood, WP. $1.75.
New Songs and Carols for Children by William Grime, M-ZG. $1.00.
A Child Sings by Marie Pooler, AU. $1.25.
Note Flash Cards, Dec-a-music. $1.00.
The Methodist Hymnal, AP. $2.10.

Suggested for This Month

We Go to Church by Marshall and Montgomery, M-ZG. $0.75.
Hymns for Primary Worship, WP. $1.50.
Songs for Early Childhood, WP. $1.75.
A Child Sings by Marie Pooler, AU. $1.25.
The Whole World Singing by Thomas, MM. $1.95.
The Methodist Hymnal, AP. $2.10.
Children Discover Music and Dance by Emma Sheehy, HH. $5.75.
Creative Rhythmic Movement for Children by Gladys Andrews, PH. $7.65.
The World I Live In, WP. $2.75.
Voices of the Night, Comstock. $6.75.
Closely Graded Courses III-1 and *III-2.*
Note Flash Cards, Dec-a-music. $1.00.

Activities for the Month

Learn songs about first signs of spring • Learn songs about God's plan for the world • Collect pictures of springtime and make scrapbooks • Listen to instrumental music that sounds like springtime • Listen to frog "music" • Interpret "For the Beauty of the Earth" through rhythmic movement • Begin note reading • Enjoy action songs •

"For lo, the winter is past,
the rain is over and gone.
The flowers appear on the earth,
the time of singing has come. . ."
(*Song of Solomon 2:11-12a*)

March, with its many signs of spring, provides opportunities to teach an awareness of God's laws as they are expressed in nature. We may help primaries understand that God can be depended upon to keep His laws constant. As we see these laws function in our world, we are reminded of His loving care for us. In many parts of the world changing seasons are a part of God's orderly plan, and in each season we discover many things for which to thank God. The spring season with its visible rebirth in nature may help primary boys and girls grasp more fully the meaning of the Easter story.

A song expressing the constancy of God's laws, "O God, Whose Laws Will Never Change" (*Hymns for Primary Worship,* No. 15), seems particularly suited to springtime, but it is appropriate for any time of the year. Primaries will enjoy listening to a recording of the song from the album, *The World I Live In.* A narration following this song tells of the growth of seeds and how this growth is also a part of God's plan. We might recall the African song, learned in our January sessions, called "Seeds We Bring" (also recorded in the album mentioned above).

Other timely songs from *Hymns for Primary Worship* are "Let Us Be Glad of God's Good Plans" (No. 16) and "Blue Sky, Soft and Clear" (No. 17). The first continues to speak of God's plans; the second is an easy setting of especially beautiful words about springtime. These songs will supplement "Praise Be to God" (*Closely Graded Course III-2*).

The beauties of the world God has made and his goodness are further expressed in "God Made Us a Beautiful World" (*Hymns for Primary Worship,* No. 136). Considerable time should be devoted to this song so that its meaning is fully assimilated. This song may be found on record 2 (entitled *Beauty*) of the album *The World I Live In* with other songs, poems, and background music suggestive of the beauty we may find around us.

In "Lo, the Winter Is Past" (No. 20, *Hymns for Primary Worship*), we find an easy, effective setting of the quotation from *Song of Solomon.* Help children discover the simulated bird calls that are in the concluding measures of the accompaniment. They might also enjoy "Little Birds Are Singing a Song" (*Songs for Early Childhood,* No. 52) and will delight in discovering for themselves the bird calls in this accom-

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paniment. A picture, such as Breton's "The Song of the Lark," might be introduced.

Instrumental music which suggests spring sounds or scenes could be introduced at "listening time." An adaptation of Scarlatti's "Pastorale" for piano (No. 196, *Hymns for Primary Worship*) or recordings, such as Macdowell's "To a Wild Rose," Mendelssohn's "Spring Song," or "Morning" from Greig's *Peer Gynt Suite* are appropriate.

Since some of the earliest spring sounds are made by frogs, the recording *Voices of the Night* will provide pleasant and interesting listening. The chorus of spring peepers (record 1) should be used first, and as the season progresses and other frog voices are heard, the children will enjoy learning to identify them from the records. One group found it great fun to make songs about frogs, including—in rhythmic pattern—their own imitations of the frog songs. Cornell University has made recordings of birds, insects, and frogs which might be used in a similar procedure.

As we teach of God's plan for His world, we will certainly emphasize the idea that whatever God plans is best, no matter how poorly it fits our own plans. With that thought in mind we can learn to appreciate the rainy days which come with spring. A supplementary song to "God Gives the Year" (*Closely Graded Course III-2*) is found in *A Child Sings*. "Raindrops" (page 25) helps reveal the usefulness of rain in God's plan. Suggestions for tapping are given, and if a tabletop is not available, the fingers may be tapped together on the "pitter, patter" and the hands clapped on "splash, splash." It might be fun to discuss the differences in rainfall in various parts of the world, especially in Africa, and to note the results of these differences. And we have Jane Marshall's permission to change the words of her lovely song "As I Awake" (page 3, *We Go to Church*) so that it will suit the day. The words "lovely day," "rainy day," "cloudy day," etc., may be substituted for Sabbath morn, expanding the usefulness of the text. Only the first stanza is adaptable in this fashion.

As the earth awakens to new beauty, it is fitting to teach the first stanza of "For the Beauty of the Earth" (*The Methodist Hymnal,* No. 18). If accompaniment is used, the pianist may play from the version in *Closely Graded Course III-1* which has been transposed down one-half step. Since we have already learned the refrain to this hymn, there are only four phrases of words and two of music that are new.

This hymn lends itself to interpretive movement and, while we want children to create their own motions, we may have to make some initial suggestions to get them started. We can not reach out and touch beauty in earth and sky, but our motions may express our eagerness to grasp and encompass the entire universe, stretching out to reach the whole earth, the whole sky! While suggestion may be good, our purpose is to encourage each child to express his own feelings rather than imitate others. At first imitation is natural, but gradually our chorus of mimics will develop individual interpretative motions. The value of such means of expression is not in performance but in the self-satisfaction that results from learning to express with the body what is understood by the mind. Emma Sheehy's book, *Children Discover Music and Dance* (see MUSIC MINISTRY, February, 1960, *Reviews*) provides aid for the teacher who is eager to help children discover pleasures in rhythmic movement.

"This Is My Father's World," also found in our hymnal (No. 72), may be introduced at this time. One stanza is enough to teach in a single session. In fact, this is a good rule to follow in teaching hymns to primaries. Two hymns for review are "All Things Bright and Beautiful" (447) and "All Creatures of our God and King" (65).

Children may be encouraged to bring pictures to illustrate these hymns and to paste into scrapbooks for distribution to sick children. Any springtime pictures may be used, of course, but in order that children may really *think* about what they are singing, it is sometimes good to have them find specific illustrations.

Perhaps children are no more restless in spring than at any other time but it often seems so, and it is well to have a good supply of simple action songs at hand. "Springtime Is Garden Time" (No. 127, *Songs for Early Childhood*) and "Oats, Peas, Beans, and Barley Grow" (128) are fun songs related to our theme. Gladys Andrews in *Creative Rhythmic Movement for Children* gives many suggestions for using rhythmic motion in brief periods of recreation. These may be adapted to our song material.

Primaries are not too young to become acquainted with some of the signs and symbols of music, although actual note reading may be reserved for later years. A set of flash cards, containing individual music symbols (notes, rests, etc.), will stimulate interesting and instructive activities. Flash cards fascinate children, who often accept their use as a game. They should be introduced a few at a time to develop the musical vocabulary slowly but surely. Use your imagination to develop a variety of technics in using them so that this educational tool will retain freshness of appeal.

Music for Kindergarten

by Helen H. Carlisle

Music is a spiritual force—one of our strongest aids in leading children to an awareness of God and the meaning of worship.

Now you ask, "What significance has this for four- and five-year olds?" I was visiting with the mother of a young child in our church. She was telling me how the child sang at home the little songs she had heard sung in nursery class. One day, as the little girl was looking out the window at the fresh white snow and the bright blue sky, she began to sing to herself with much happiness, "Thank you, God, for a happy day. Thank you, God, for a happy day." This was truly an act of worship—natural and real. How do we go about leading a little child to such an experience?

Little children are *not taught* songs, but rather they are *exposed* to songs. This means that the leader herself sings the song while doing table work or at an appropriate time in the lesson-story. She uses it when it fits and has meaning. It is introduced naturally and spontaneously. One does not say, "I know a song which fits our story. I will sing it for you as you listen." Rather, one sings it simply and happily without introduction or explanation. Perhaps sing it twice or again later when opportunity arises. Maybe the children will try to sing it with you, or perhaps they will not sing but just listen. After several repetitions in meaningful experiences, the children will have *caught* the song and will sing it with you. Some times they will sing it at home before they do in church school.

PREPARATION: Although the spontaneous use of music with young children is much to be desired, spontaneity presupposes much careful planning and the immediate availability of many music resources. The leader's personal repertoire of songs, musical games, records, stories, and creative activities must be continually enlarged so as to be adequate for many types of experiences.

The successful kindergarten teacher does not have to be young in years, just young in spirit. She does not have to be beautiful; but she must be natural, alive to the wonder of God's world, enthusiastic, happy, kind, and loving.

Small children notice and respond to the attractively-groomed person. They love color, so if black is worn it should be relieved with a bright scarf or carefully selected jewelry.

Children are very sensitive to the moods and attitudes of adults. Therefore it is obvious that leaders should come to the session well rested and alert, calm and unhurried. This attitude is possible only when thorough planning and preparation have been accomplished.

When we have such a short time with our children, each song we use should be a *choice* one that may be used on many occasions. Let us be certain that both the words and music are strong and the accompaniment well written. Let us not have cheap, sentimental, weak, or hackneyed songs—but churchly hymns and strong joyous songs for our children.

TECHNICS: When you sing, use a light head tone with very clear diction, remembering at all times the children's dependence on the teacher's pronunciation for *catching* the words. Be natural; there is no need for self-consciousness since children tend to be imitators rather than critics. Always the teacher must try to experience for herself the same responses that the songs will awaken in the children, since great enthusiasm for a song may be stimulated by the teacher's enthusiastic presentation.

When working with small children, it is preferable to sit on the floor or on a low stool or chair, as this puts you on their level. The piano should be used sparingly to accent a rhythm, or to provide a beautiful simple accompaniment (this, of course, after the children have *caught* the song). Always try to be sensitive to the children's moods and introduce rhythmic activity when a change of pace is needed.

A SELECTED LIST OF RESOURCES

We Sing Together (GI $0.50)
"Sing Thank You to God" page 10
"Pitter Patter" page 40

Singing Time by Coleman and Thorn (PT $3.00)
"The Big Tall Indian" page 26
"Rain Song" page 38

Songs for Early Childhood (WP $1.75)
"Sing a Song of Church Bells" no. 111
"Thank You for the World So Sweet" no. 15

Hymns for Primary Worship (WP $1.50)

"We Love our Church, O God" (2nd stanza) — no. 107

"I Will Sing to the Lord" — no. 163

Singing All the Day by Pitts, Glenn, Watters and Wersen (GJ $0.72)

"For Health and Food" — page 13

"Come, Kitty" — page 22

"Wisky-Frisky" — page 32

Select four or five of the above suggested songs which have a variety of subject matter, and use one or two of them several times (always in a related experience). Each week add a new one, and repeat the old ones until you have built a repertoire of songs. Children like repetition. They will sing a song they know and like many times and not tire of it. It is an old familiar friend. Some of these songs which are not seasonal may be used all year.

Singing All The Day is highly recommended. It is colorful with pictures and songs about everyday things which children like. "Wisky-Frisky" is a great favorite. Use your hands to make Wisky-Frisky hop and jump and run up a tree. *Use your imagination!* If you sing the grace "For Health and Food," change the word "health" to "home" because this means more to a kindergarten child.

INSTRUMENTS

Tom-toms
Triangles
Tambourines
Tone bells
Rhythm stick
Sleigh bells
Wood blocks
Drums
Autoharp

These instruments may be used effectivel with children at this age level. You do not nee them all—buy just a few—or make some of you own. The autoharp is good to accompany chi dren's singing. It is a little more expensive tha the others, but is very useful for many ag groups.

You may wish to use tom-toms for the big In dian song; bells for the church bell song rhythm sticks for the rain songs.

The books by Sheehy and Morsch listed belo give excellent ideas for making and using instru ments with young children.

GENERAL RESOURCE BOOKS

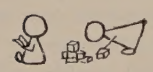
Thomas, E. L.: *Music in Christian Educatio* (AP $2.00)

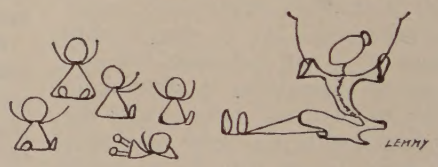
Morsch, V. S.: *The Use of Music in Christia Education* (WP $3.00)

Sheehy, Emma: *Children Discover Music an Dance* (HH $5.75)

Coit and Bampton; *Follow the Music* (SG $2.40)

Minnis, Seatter, and Wallace: *Romp in Rhythm* (IS $2.00)





Music for Juniors

(*Continued from page 22*)

lent, rhythmic Easter anthem. I feel that the following text is more suitable for juniors than the traditional words from the *Cowley Carol Book*. These stanzas may be sung with either of the arrangements listed.

I

This joyful Easter Day
Away with gloom and sadness!
Death's pow'r now holds no sway,
Christ brings new life and gladness!
(Refrain) Our Lord was crucified,
Yet burst His three-day prison;
It was for us He died,
Now Christ the Lord is risen!

II

He lives, our Lord and King,
He reigns on high forever;
To Him glad praises sing,
And worship Him together.
(Refrain)

III

Praise, honor, evermore,
Our Christ is now victorious!
To Him our voices soar,
He is our Lord all-glorious!
(Refrain)

Music *versus* Worship?

(*Continued from page 4*)

the performance. In short, the music has called attention to itself rather than to God, and the end experience is musical rather than religious." [3]

While it is doubtless true that too thrilling an aesthetic experience may interfere with religious experience in regard to a particular piece of music, it seems to me (*a*) that this need not always be the case, and that when it is, it is the fault of the worshiper rather than of the music; and (*b*) that it is impossible to draw an either/or distinction between a composition's calling attention to itself and its calling attention to God. I know of no musical composition whatever that can direct a person's attention to God without his realizing that a piece of music is being performed. On the contrary, a musical work must first be worthy of, and capable of commanding the hearer's attention in its own right before it can hope to direct his attention to God.

I believe that the relationship between aesthetic and religious experience is such that an experience can be *both* intensely aesthetic and intensely religious—that we can genuinely be moved to worship *through* a work of art, not only by its aid—that some works of art can be acts of worship in themselves. I admit that there is a legitimate distinction between religious experience in general (and the art which may give rise to it) and the formal service of worship (and the art which is appropriate for use in it). The former are much more inclusive categories. I would probably agree with Mr. Steere in not wanting to use Bach's "All Breathing Life" in a worship service, but for a different reason; he would ban it because it would call too much attention to itself and result in a musical experience rather than a religious one; I would ban it because it would probably not be understood by, and therefore would be meaningless to many of the worshipers; the same people who could not achieve a worship experience through it could not achieve an aesthetic experience either. I believe that the danger of having a musical rather than a religious experience is no less present in the case of some simpler work which Steere might choose than it is in the case of "All Breathing Life"; *no* work of art will automatically "give" us a religious experience; the religiousness depends more upon our own frame of mind and on what we contribute to the experience in order to realize the implicit or explicit religious content in the work. It seems to me that "All Breathing Life" *could* give rise to a religious as well as an aesthetic experience, whether heard in a Sunday evening church concert, in a secular concert hall, or on a phonograph at home, and my reason for not using it in a formal worship service would *not* be primarily that it draws too much attention to itself to project the hearer's attention beyond to God, but that it is too complex for the average listener's immediate comprehension.

Perhaps the reader has noticed by now that the second and third of our three introductory statements, if accepted without qualification, appear to contradict each other somewhat. The second insists that we must offer only music of high aesthetic quality to God in worship, but the third seems to say that some of our best music, because of its high aesthetic quality, is unsuited for worship because it draws too much attention to itself. This contradiction disappears only if we grant, in the case of the third statement, that a work of art must first be worthy of, and capable of commanding the worshipers' attention itself, if it is to direct their attention on to God. If the music is utterly uninteresting in itself, from an aesthetic standpoint, as the purists would seem to want it to be, it will be neither worthy of offering to God nor capable of capturing the worshipers' attention for God. If the music is impersonal, unfamiliar, unrelated to life, undramatic, and mysterious, the result is likely to be boredom on the part of the worshipers rather than awe and devotion.

I agree that we should do everything possible to make the *performance* inconspicuous: we should put the singers as much out of sight as possible (at the sides of a divided chancel, facing each other, rather than spread across the chancel, facing the congregation—or still better, out of sight in a rear gallery); we should robe the singers to minimize their individuality; we should use solos sparingly; and we should avoid sensational, theatrical effects. However, I feel that the music itself must be interesting and relevant to life, and that it may be personal, familiar, even dramatic. Above all, it must have true aesthetic merit. Only thus can it move the hearers to worship.

Duel!

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[3] *Music for the Protestant Church Choir* (Richmond, Va.: John Knox Press, 1955), p. 6. Reprinted by permission.

Music is a revelation, a revelation loftier than all wisdom and all philosophy. Beethoven

Coming in APRIL—

With the current issue of MUSIC MINISTRY we bid farewell to several of our regular writers—but not without a word of generous appreciation for their excellent contributions during the first six months of our publication! • Looking ahead, you will anticipate with excitement a new series for the CHOIR DIRECTOR by Dr. John Finley Williamson, founder and long-time director of Westminster Choir College in Princeton, New Jersey. We feel especially honored to welcome Dr. Williamson to our roster of regular contributors. • ORGANISTS should be equally enthusiastic about the series of articles on "Playing the Church Service" written by Dr. George Faxon, Chairman of the Church Music Department of Boston University. • Bishop Earl Ledden, whose inspiring messages were highlights of the NAFOMM conference, will write the column "Think on These Things." • One of the very finest youth choirs sings at First Methodist Church, Lubbock, Texas. Ray Branton, minister of music, will share reasons for the success of his 80 voice group in a series of articles on the YOUTH CHOIR. • "A Church Music Camp for Youth" by Dr. Paul Beckhelm describes the highly successful program held annually at Cornell, one of our Methodist colleges in Iowa. • Mr. Lyndon Phifer, former editor of adult publications for The Methodist Church, has a stimulating article on hymns entitled "Overused and Unused," and Jane Marshall continues her interesting series on the hymnal begun in this issue. • Dr. Fred Gealy's chapel talks for NAFOMM will be printed in full in MUSIC MINISTRY, beginning next month with "What Language Shall I Borrow?" • In anticipation of Christian Home festivals, two features: "The Singing Family," a musical play by Nettie Lou Crowder (an assistant editor of *The Church Musician*), and "A Family Choir for Christian Home Festival" by Richard Alford, minister of music at First Methodist Church, Glendale, California. •MUSIC SUPPLEMENT will include a new easy anthem, "Sing Praise To God," arranged by John Dressler from a Beethoven theme; "The King Ascendeth" by Healey Willan; Mary E. Caldwell's "Gifts"; and Carlton R. Young's "Be Thou My Vision."

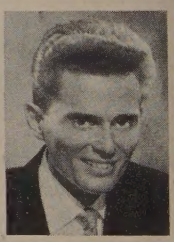
Who's Who in Music Ministry

JANE MANTON MARSHALL (Mrs. Elbert Marshall) received her B.M. degree from Southern Methodist University and served on its faculty. She is organist-director at Northaven Methodist Church, Dallas, Texas. Even the street, where she lives with her husband and three children, sounds musical—Mockingbird Lane! Mrs. Marshall, well known for her anthems, has worked with Mary Elizabeth Montgomery in preparing two delightful junior choir collections, *We Go to Church* and *We Sing to Learn*. In her spare time she is finding opportunity to write of her adventures at Dinkley Heights Methodist Church in a series of articles, beginning on page 10.

Marshall

JOHN H. DIERCKS, composer of *O Clap Your Hands!* (see MUSIC SUPPLEMENT), is assistant professor of Theory and Composition at Hollins College near Roanoke, Virginia. Dr. Diercks received the B.M. degree from Oberlin and the M.M. and Ph.D. degrees from Eastman, having studied composition with Herbert Elwell, Bernard Rogers, Alan Hovhaness, and Howard Hanson. Many of his choral works reflect his deep interest in church music.

Diercks



HELEN HAWK CARLISLE (Mrs. Henry Grafton Carlisle) has been supervisor of Church School Music in First Methodist Church, Evanston, Illinois since 1940. She attended Northwestern University School of Music for both her undergraduate and graduate work, majoring in piano and voice. Her career as a church musician began early when, at the age of thirteen, she became regular pianist in the primary department of her church school. Mrs. Carlisle is well known in the Chicago area and the Midwest as a pianist, accompanist, coach, director, and teacher. (See MUSIC FOR KINDERGARTEN, page 25.)

Carlisle